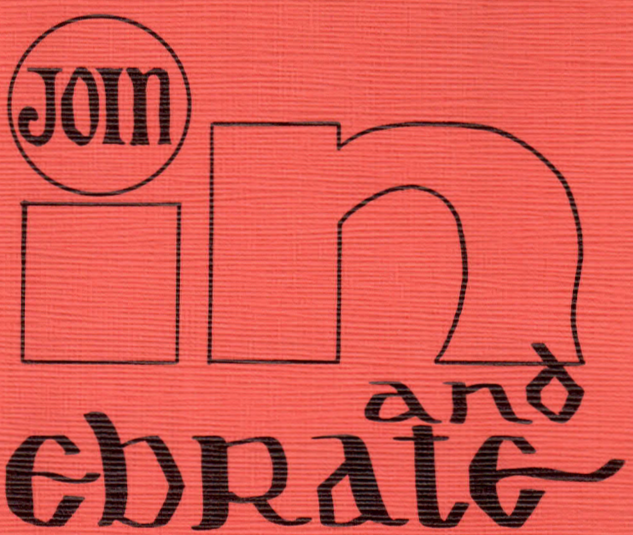
THE SACRED DANCE GUILD OF AMERICA, INC., is a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

– in ART, for creative discoveries of self and relatedness

– in RELIGION, for enriched experiences of corporate worship and the liturgical community

– in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others



SACRED DANCE GUILD

newsletter

Spring Issue 1976-77 Vol. XIX No. 3

THE SACRED DANCE GUILD
invites you to the 1977 June INSTITUTE...

ENDICOTT COLLEGE, BEVERLEY, MASSACHUSETTS
(on the ocean)

June 23 - 26, 1977

Featured will be the leadership of

MOSHIKO HALEVY
MURRAY McNAIR
CAROLE SIVIN
SAVITRI POPKIN
ROSE-ANN CORMIER

(For further information look in the back pages of this issue.)

BE ON THE ALERT FOR:

1. 1977 June Institute!
2. Ballot

****

Deadline dates for Newsletter items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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Special Announcements

(See Page 8!!!!!!!!!!)

June 23 - 26, 1977 - June Institute
April 15-16, Sebastopol, Ca. 2 sessions dance in worship;
May 18-19, Sacramento with Doug Adams 2 dance worship sessions;
April 4-June 10, "Dance and Incarnation classes, Graduate Theological Union:
April 6-May 25, San Francisco, "Embodying Liturgy"
Contact for the above 4 - Judy Rock

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April 7,9,10 Alice Teirstein-Claudia Gitelman concert, Theatre of The Riverside Church, New York City
April 12-May 1, 5 Tues. "Sacred Dance" and "Painting as Prayer", Contact Center for Creative Arts,2311 Stuart Berkeley, Ca.
April 17, Margaret Taylor Chaney workshop Contact The First Church in Oberlin Oberlin, Ohio
April 24, Margaret Taylor Chaney workshop Contact Amherst School of Dance, Amherst, Ohio 44001
April 23, Waynesboro, Virginia Regena Tinney Workshop
May 19, "Share,Ask, and Answer" workshop. Lancaster, Pa., Church of the Apostles.

SACRED DANCE GUILD.

a corporation with international membership devoted to sacred dance in worship

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(Aids for clergy and dance directors)

80¢ 1. "Considerations for Starting a Dance Choir"
60¢ 2. "Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00 3. "Using Creative Movement in Religious Education"
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Free 6. The Sacred Dance Guild Brochure

Special Offer: Entire Kit at $4.00
Please send order and payment to:

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Minutes of Sacred Dance Guild Executive Board Meeting, January 22, 1977, Lexington, Massachusetts.

The minutes of the last meeting were distributed. (Addenda: Joan Sparrow was present at that meeting.) Martha read her "Message From the President" prepared for the next Newsletter.

Item: Copies of correspondence relative to naming Betty Bloomer Ford as honorary member of the Guild were distributed.

Item: Program chairman reported on plans for Institute, June 23-26 at Endicott Jr. College, Beverly. She had given consideration for leadership to Alice Tierstein and Virginia Tanner without results. However, Gloria was happy to announce that the leaders will be Moshiko Halevy, dancer, Murray McNair, Orff music specialist, and Carole Sivin, mask specialist. Also Savitri Popkin will lead sufi dance and Rose Ann Cormier will lead hatha-yoga.

Julie O'Neil, photographer and freelance writer, will have illustrated articles in one or more New England periodicals this spring about the Institute and be at it to take pictures. M.J. Wolbers will help with publicity in dance periodicals.

Many details of the Institute were discussed, especially budget and registration fees were set. In coming weeks Gloria will provide material for a flier which Joan and Martha will get reproduced and mailed two to each member and a single flier to additional names. The information will also be in a Newsletter.

Item: Treasurer's report: $2,800 in checking acc't; $1,182.51 in endowment - $1,000 of this on term deposit. Voted to allow scholarship committee to allocate up to $150.00 (one hundred and fifty dollars) between now and June 1977. Voted to pay 1977 Institute fee for Toni' Intravaia in appreciation for her work as Newsletter editor. Jary has declined nomination for treasurer '77-'78, but will complete establishment of tax-exampt status.

Item: Voted: for Toni' to allow use of our membership mailing list by selected organizations with the understanding that they make a contribution to the Guild.

Item: Helps & Guidelines Director reported that the supply of kits will probably last through June when we should reprint - a logical time also for revision. Voted: to ask M.J. Wolbers to head ad hoc committee for this.

Item: Mary Jane Wolbers to be asked to form ad hoc committee re need for permanent SDG office? and if so, where?

Item: Voted: recommend to by-laws revisions committee two-year terms for officers; consideration of doubling some officers for East-West tandem operation.

Item: Next executive board meeting: 5/21/77 in Lexington, Massachusetts.

Respectfully submitted,
Joan Sparrow,
Recording Secretary pro tem

** ** ** Recommended Reading ** ** **

From Doug Adams:

The March 1977 issue of Modern Liturgy is completely given over to articles on dance in worship. Most of these articles are written by Sacred Dance Guild members. Copies of the magazine are available at $2.25 per copy from The Sharing Company, P.O. Box 2224, Austin, Texas 78767. Included in the issue are the following articles that provide some important new directions for sacred dance:

"Bringing the Whole Body to Worship" by Doug Adams

"Celebrating Our Unity and Diversity in Dance" by Adams

"Dancing the Old Testament Festivals" by Connie Fisher

"Bringing the Whole Liturgy to Dance" by Adelaide Oretegel

"Dance for Lent: The Lamb of God" by Kay Troxell

"Dances for Holy Week" by Margaret Taylor

"Celebrational Gestures for Worship Leaders" by John Mossi

"Dancing the Our Father" by Carla DeSola and Adams

"The Sacred Dance Guild" by Martha Yates

"Understanding: Key to Approval" by Gloria Weyman

"Continuing Liturgical Dance" by Bill Lowney.

*

A thoroughly revised and greatly expanded edition of Doug Adams' Congregational Dancing in Christian Worship has just come off the presses (March 1977). There are 168 pages in this edition (66 more than in the 1976 edition). There is also a complete index added to this edition, to give cross references to hundreds of listings to aid the reader in locating historical references or dances appropriate for different seasons or groups. The text has been thoroughly revised for inclusive language in all sections. And new ideas and resources have been added from Doug's latest research and creativity. The annotated bibliography has also been largely expanded to include all the most recent publications in the field of sacred dance. Order this volume for yourself or for your minister and priest to open them to more dance in worship. At $4.95, order your copy from The Sharing Company, P.O. Box 224, Austin, Texas 78767.

*

The Sharing Company is interested in publishing other books, articles, and booklets on sacred dance for worship and education. Send manuscripts to Doug Adams if you are interested in having something published.

*

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+ +
+ SPECIAL NOTICE: The Sharing Company +
+ is publishing this summer a volume +
+ entitled Dancing Christmas Carols. +
+ It will have chapters by different +
+ authors (probably chapters by Margar- +
+ et Taylor, Judy Rock, Doug Adams +
+ among others). You are welcome to +
+ submit a chapter for possible in- +
+ clusion in this volume. Some chapters+
+ may deal with the history of dancing +
+ carols and others may be on dancing +
+ Christmas carols in worship an edu- +
+ cation today -- either by the whole +
+ congregation in folk ways or by dance +
+ choirs (describing choreographies). +
+ Submit chapters to Doug Adams no later+
+ than July 1. +
++

*

Other titles from Sharing Company:
"Worship the Pacific Way" by John Mavor and John Garrett, $3.95.
"Rollo May's Myth and Culture: Their Death and Transfiguration" by Rollo May, $2.00.
"The Image of the Clown in the Contemporary Arts" by Samuel Miller, $2.00.
"Religious Imagination and Artists and the Visual Arts and Seminaries" by Meyer Schapiro and Jane Dillenberger $2.00.

*

"Seeds of Movement" by Genevieve Jones Volkwein Brothers, 117 Sandusky St., Pittsburgh, Pa. 15212, 1971, $10.00

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M U S I C

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Editor's Note:

"Carnival of the Animals" by Saint Saens and "The Seasons" by Glazanouv might be very refreshing for the young groups as we go into the Spring Season in the light of God's Cycle.

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From Dance Magazine, February, 1977
"Films: dance in the earliest motion pictures" by John Mueller

"...Early film stock was extremely unstable....The problem was solved by requiring early filmmakers essentially to make a 'book' of any film they wanted to deposit for copyright...So, to reconstruct these early films, not totally in public domain, all one has to do is re-photograph the paper prints, frame by frame, on modern film stock. The picture quality of the resulting film will not always be idea, but the images will once again move as they did seventy years ago...."

For further information write: Anthony Weber Enterprises, 11608½ Washington Blvd., Los Angeles, Ca. 90066.

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From Dance Magazine, February 1977
"dancevision: the tv beat" by norma mclain stoop

"...WNET-TV's 'Dance and Human History' (PBS, Dec. 15) is a film study of a new

science, choreometrics, that measures and analyzes the links between dance and human evolution. This forty-minute film produced and directed by Alan Lomax is presented as part of 'The Real World,' WNET's series of anthropological films.... Briefly: one-dimensional up and down movements correlate with the use of wooden tools; two-dimensional curving movements correlate with the use of metal tools; three-dimensional movements correlate with the irrigation cultures. The second and most interesting part of the program involves the use of the torso in single-unit style (northern), and multi-unit style (tropical), and the complicated combinations that arise when amalgamating the findings of the first section with those of the second are really remarkable. Though engrossing, the program would have been clearer and even more useful if stretched to a sixty or even a ninety-minute format..."

"Bit" Reviews

From The Washington University Prompter
Washington University/Performing Arts Area/St. Louis, Missouri 63130, Spring 1977, Number 16

"Dance, Drama, Music Tell Black History"

"Washington University's Performing Arts Area will present Loften Mitchell's 'Tell Pharaoh,' a musical review performed by an ensemble of 18 dancers and actors, plus seven musicians, on Friday, April 15th, and Saturday, April 16th, at 8 p.m., and Sunday, April 17th, at 2:30 p.m..... The work combines music, dance and experimental techniques in a celebration of the universal reawakening of the Black people and their culture, beginning with the Black experience in Africa and culminating with the civil rights movements of the sixties.....
'Tell Pharaoh' moves from an opening which features a series of silhouetted, Egyptian dancers going through the motions of ritualistic prayer, and ends with the entire company joining in a rousing plea to Pharaoh to release oppressed peoples everywhere..."

*

From Lancaster, Pa., Friday Evening, October 15, 1976, New Era

"Pioneer of Sacred Dance Helps People Worship Through Movement" by Francine Schwadel

"...Mrs. Chaney, a 68-year old pioneer of dance in worship, says each part of each person speaks. The way a person holds his hands or his shoulders tells you something about him.

"...This belief that communication is more than words is the basis of sacred dancing. 'The whole person should be expressing worship,' she says. 'Sacred dancing is more than thinking...it's the use of one's whole being to communicate.'

"More like dramatic movement than dance movement, Mrs. Chaney says sacred dancing 'is not drifting around in a beautiful spiritual haze.'

"Instead sacred dancing is symbolic movement used in worship. Often, the movements are performed in the sanctuary as part of a Sunday morning worship service. Sometimes, the performance takes place in the sanctuary and is separate from the worship service....

"But Chicago was where her interest in symbolic movement in worship began. She says it all started with a Christmas pageant. Mrs. Chaney had all the angels do an arm movement in unison at an appropriate moment. That one movement grew into her life's work.

"....The former director of a movement choir in the Chicago area in the late 1930's, Mrs. Chaney says her modern dance background is a big help at times. But, now, her emphasis has changed. She used to do a lot of unison work, performances that took weeks to perfect. Now, she says, her emphasis is on simplicity....

"Sacred dancing is a fusion of devotion expressed through movement. The movement must be genuine.'

"...It's also very timely, she points out, and says 'sometimes I tell a group I don't want anyone here to be graceful.

I tell them to take positions of agony or distortion or fragmentation...to feel the agony of our times...And then to feel release.'

"Sacred dancing can also be used as a means of relaxation, she says. Hymns can be used and people can better understand the words through movement, instead of burying their heads in their hymnals as some people do during worship services...."

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To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:
Regular (1 year)..... $7.00
Regular (2 years).....$10.00
Student (1 year)..... $4.00
Group (1 year).....$16.00
Sponsor (1 year).....$25.00 (minimum)

Send your Membership to Sally Alderdice, 124 Fenway, Rockville Centre, New York 11570.

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Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name:__Address:__Telephone:__Church where Active:__Sacred Dance Guild Member:__How Long:__Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.):__What is your concept of use of dance as religious art?__Event for which financial aid is requested:__ Of what value do you hope this event will be?__Cost of event to you:__How much can you finance yourself?__If scholarship aid is limited, do you have other sources?__ Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.)__ __ __. Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

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H I S T O R Y

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"Dance Drama: Mayan Sacrifice" by Louise Mattlage from Dance Magazine, May, 1971.

A ceremonial plate depicting a Mayan dancer disguised as a bat.

"Subjects which lend themselves to choreographic interpretation are everywhere. Looking at the past, the present, speculations on the future, horror and beauty, ugliness, oppression, elation--all stimulate the mind of the artist. An ancient religious ceremony incorporating human sacrifice and employed by the Mayans has exciting potential as dance. From the sketch given here it's evident that a collaboration among scene designers, costume designers, musicians, choreographers and dancers might result in some very exciting theater.

"No one knows how long ago the Mayas' great civilization began. Many historians believe it was even greater than the Aztecs'. The architecture and sculpture of these mysterious people is astonishingly beautiful. The Mayan civilization is presumed to have reached its apex sometime around 300 A.D. It declined thereafter until the Mayas were an easy conquest for the Spaniards in 1521.

"Until the last decadent period of this vanished civilization, young girls selected to enter into service of the gods were treated with great respect. They were housed in elegant living quarters which

were a dramatic contrast to their humble origins....They were gaught to dance and sing, how to chant contrapuntal prayers. They were given simple tasks: filling, lighting incense in great bowls around the upper platforms of the temples, bowls fragrant with herbs which, when lit, were probably capable of inducing hallucinatory effects. Remains of these great incense bowls still decorate the balastrades of many ruins where priests may have lived and worked at their studies--which had extraordinary results--in natural science and mathematics.

"The priestesses were taught to perform minor religious ceremonies which included much dancing; they were given special tasks to carry out during worship services. Some may have been purposefully hallucinated to serve as prophets and deliver oracles.

"....The primitive people, uneducated and ignorant peasants, were impressed by grandeur; they were caught up in rhythm, carried along by group hysteria. The pageantry of dances, ritual, ceremony and processions which the priests devised offered a kind of beauty to which they were unaccustomed. The response of man to beauty beyond his reach has often inspired him to achieve beauty in his own life; when the achievement is frustrated, his desire turns to destruction. The pageantry developed beauty to a fever pitch and then under the most carefully controlled circumstances destroyed it. The poor peasant was allowed to see himself briefly as he might have been: god-like, beautiful. And then he saw himself as he was (or as the priests wanted him to be): small, ineffectual, without any power in the face of the gods (in reality the ruling priests). The dances were only a part of the whole scheme to placate the poor. As the number of people increased they became more difficult to control. Greater and more elaborate dramatic and psychological means were employed to subdue, frighten, manipulate and subjugate.

"....A selected group of young priestesses were urged to offer themselves as sacrifices. (Usually to the rain god Chac.) The priests were aware of the emotional instability of the spiritually sensitive adolescent female. They appealed in part to her need for secual sublimation to make this sacrifice exalted and honored.

"Certain esoteric mysteries were performed to entice them to volunteer. Possibly drugs were employed to produce trance and willingness, encouraging a hypnotic state of religious fervor. It can be readily imagined that an impressionable, unstable, frightened young girl offered herself as a bride to her god. She was made ready to go to him, to give her life for him so that he would bestow his favors on the unhappy people.

"Marvelous costumes, headdresses, jewels, amulets were made for her; incense burners suspended like banners from big poles were designed for the occasion. She fasted. She was prayed over, prayed to, prayed with and prayed at. Finally she was ready.

"The day was chosen. The priestesses danced around with her, clapping rhythmically; they sang, chanted; they mesmerized her. In the dark of the night at the base of the pyramids, where the masses assembled in various states of ecstacy for the final hours of fasting and prayer, blessings and rituals took place. With incantations and choirs of praying voices, the priestess approached the imposing temple steps. Chanting, swinging incense burners, carrying torches, the other priestesses followed her as she mounted the temple steps and crisscrossed slowly, creating a snake-like pattern (the snake was another fearful symbol of the gods' power) across the vast front of the temple; the priestesses urged her on if she faltered, singing to her as she dragged her heavy sacrificial robes behind her. Before the sun rose she slowly reached the waiting priests and initiates in the sanctuary at the top. We can see her shimmering in her jewels and shining gold, small and terrified, surrounded by flickering torches and heady incense, urged on by the religious fervor of the multitudes gathered on the plains below. The priests then proceed with final prayers, and incantations while the wailing frenzied multitudes fall to the ground below in ecstacies. The descent from the temple is accompanied by the sounds of musical instruments. These are played by waiting musicians at the base who will lead the parade to the 'Sacred Cenote', the great well in which the sacrifice will be made. Voices of the young priest-

initiates join the priestesses and the swelling chorus follows the young woman bound in heavy robes down the steep steps, each of which has a mathematical and seasonal significance. The atmosphere: emotionally charged. Surely she is in a state of euphoria mingled with despair as she steps down the shallow steps of the precipitous declivity of the temple sides.

"Then the procession wound down the dimly lit windy path to the bottomless (or so it was thought to be) well where she would drown..."

LETTERS TO THE EDITOR

from the desk of Dorothy Johnson

"Thanks again for the wonderful Newsletter. It has been a real Life-line for me since the 'early days.'"

*

from Judy Reichsman, 2526 Louise St, Denton Texas 76201, March 19, 1977

"Greetings from a new SDG member. I am wondering whether it is possible to get back copies of the Newsletter and how much it would cost. I'd especially be interested in any references to choreographing the Mass, in case there were any issues that highlighted that idea.

"Thank you very much."

(Ed. Note: In the fifties the Sacred Heart Junior College, now Newman College, Wichita, Kansas did the whole service in dance.....Back copies of the Newsletter to Fall, 1971 can be obtained for $1.00 each.)

WORKSHOPS

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1. Ethnic Religious Dance Workshop
   April 23, 1977, Waukesha, Wisconsin
   sponsored by the Wisconsin Dance Council
   For details, contact Ruth Browne, Sacred Dance Guild, 1411 East Broadway Waukesha, Wisconsin 43186

2. 2nd Annual Christian Music Seminar & Camp in the Rockies, July 25-31, Estes Park, Colorado
   Write: Christian Artists Corporation, P.O. Box 1984, Thousand Oaks, CA 91360.

3. Gestalt Study Groups
   a. April 24-29 Esalen Inst, Big Sur,Ca., Contact: Esalen Inst, Big Sur, Ca. 93920
   b. May 20-22 Philadelphia, Pa. Contact: Eleanor Restifo, 2016 B, No. John Russel Circle, Elkins Park, Pa., 19117
   c. May 26-29 Cap Cod, Ma Contact: Tom Conklin, Box 825, Provincetown, Ma. 02657
   d. June 2-5 Camp Crystalaire, Frankfort, Mi. Contact: Neil Lamper, Tuwaqachi, Allegan, Michigan
   e. June 17-19 Tuwaqachi
   f. June 26-July 1 Tuwaqachi
   g. July 11-23, Tuwaqachi
   h. July 24-31 Adirondacks, New York Contact: Don Busch, "Entayant." 11-01 162nd St., Whitestone, NY 11357

4. Wisconsin Dance Council, Inc. Workshop, April 30, 1977, Carroll College, Waukesha, Ganfield Gym "Four Approaches to Dance in Worship" Afro-American (Ferne Caulker-Bronson), Christian Heritage (Liza Brown/Carol Buse), Jewish Religion (Ginka Cohn), Native American (Rosalie Jones) Contact Studio Arts 115, Green Bay, Wisconsin 54302.

5. "The Use of Sacred Dance as a Worship Experience" with Margaret Taylor Chaney, Sunday, April 24 2:00 to 7:00 at Amherst School of Dance, 133 Park Ave., Amherst, Ohio 44001 Contact Sue Cotton, 555 Milan Ave Amherst, Ohio 44001

6. 21st Annual National Conference of the American Dance Guild will be held in New York City at the New York University School of Education, Health, Nursing, and Arts Professions, June 9, 10, 11 and 12, 1977. "Choreography: Concepts, Processes, Actualizations." Contact: American Dance Guild Conference, 1619 Broadway, Suite 603, New York, NY 10019.

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THE GUEST COLUMN (Nancy Brock, SDG member "There are always those who claim they don't 'understand' what the dance communicates, so this was a kind of answer to that....")

****

The Ministry of Dance by Nancy Brock from Friends General Conference Quarterly, Volume 8, No. 4, Summer, 1976, 1520 B Race Street, Philadelphia, Pa. 19102

"Many of us today have little acquaintance with the art of dance. Seeing mostly its popular forms as entertainment or recreation, we find it hard to remember that dancing from its prehistoric origins was almost exclusively a form of religious experience. Although in other parts of the world sacred dances are still an essential part of worship, in our western culture the emphasis on secular dancing has tended to obscure the basic function of dance as illumination and affirmation of life.

"The creative impulse which led the peoples of antiquity to dance in worship still stirs in our hearts today, prompting us to share the artist's vision of the greater world beyond this world which inspires our striving for harmony with our fellow creatures, with nature, and with God.

"In his 'World History of the Dance' Curt Sachs says, 'The dance, inherited from savage ancestors as an ordered expression in motion of the exhilaration of the soul, develops and broadens into the search for God...' Vitally engaged in the creative process, the dancer-choreographer is not a creator but an instrument, a channel through which the energy of life flows so intensely that it spills out to touch and envelop the observer.

"Dance is a universal language, cutting across barriers of nation, race and culture. But it is a symbolic language that defies translation into ordinary terms. It speaks not to the mind, but rather to that sixth sense, the kinesthetic, which causes us to respond to movement we observe with active, though invisible, participation of our own musculature. The dancer's message cannot be comprehended by the intellect; it speaks to the heart, not to the head. If it could be stated in words, there would be no need to dance it!

"A serious dance work usually has several levels of meaning, as symbolic movement stimulates the imagination in a variety of ways, suggesting different images, associations, thoughts or feelings to each individual spectator. Great dance, like great drama, can be seen many times over, with each new viewing bringing some fresh insight. To get the meaning of a dance one has only to look at it with attention and a willingness to become absorbed in the action. Feeling, not 'understanding,' is the key. The involved observer becomes a genuine participant.

"If you have enjoyed folk dancing or have known the satisfaction of expressing your own inner feelings in creative movement, you will be more receptive to what the dancer communicates. But even people who claim to have 'two left feet' have been moving all their lives; they simply don't realize that the utilitarian motions of ordinary existence have prepared them to appreciate the movements of the dancer--the natural movements of the human body extended and expanded and endlessly varied in rhythm and shape. There are none among us so awkward or infirm that they cannot dance inwardly in response to the dynamic evocation of transcendent experience--of pain and torment no less than beauty and ecstasy--that is the dance.

"Watching the performance of a skilled artist, we become aware of the dance as a powerful ministry. The human body is perceived as the link between earth and heaven, drawing strength and stability from below to extend upward and outward in the soarings of the spriit. We are reminded of our humble origins, our animal instincts, our rootedness in the soil, and at the same time we feel ourselves released from earthly ties to pursue our highest aspirations.

"'Whosoever knoweth the power of the dance, dwelleth in God.' says the Persian poet Rumi."

Sacred Dance Courses

The following are Courses on "Dance and Religion" offered at Pacific School of Religion and the Graduate Theological Union, Berkeley, California (For further information, contact Doug Adams at Pacific School of Religion)

Fall Quarters 1976-77 and 1977-78
"Dance in Western Religions" with Doug Adams: The uses of dances in western religions to express the faiths. Experiential sessions and discussion sessions: e.g., Israelite and early church dance and the people's responsibility in history; Eastern Orthodox dance and diversity in community; medieval Catholic dance and problems of authority; Hasidic dance and mysticism; nineteenth century Shaker, frontier camp meeting, Mormon, and black dance and reassertion of equality; and dances in today's religious education, worship and social action.

Winter Quarter 1976-77
"Dance as Prayer Experience" with Karen McClintock: The class will include the following: Exploring the sapce around us; group improvisational studies and group dances; expressions in movement; early Hebrew dances; and sign language as a non-verbal expression.

"A Bodily Theology: Moving the Body Toward Prayer" with Finch: This course will focus on the following issues: examining the significance of the body in pre-christian & christian times, in eastern/western traditions; discovering in movement & dance, ways of involving the body to enhance liturgical & private prayer.

Spring Quarter 1976-77
"Sacred Dance in India" with Doug Adams and Ken Kastler: The religious significance of Indian Dance will be explored through the following: Bharata Natya - Tanjore Temple Dancing (Dance as worship and story, and Nataraja as Lord of the Dance); Manipuri-Assam and Bengal (Dance as liturgy); Kathak - North Indian (Dance as rhythm); Kathakali - Kerala (Stylistic Dance); and Indian Dancing and the relationship with Temple Art.

"Dance & Incarnation" with Judy Rock: The first hour of each session will be a modern dance class, beginning through intermediate level. Some body awareness and relaxation exercises will be included from time to time. The second hour during the first few weeks will be given to a survey of the historical uses of dance in the Judeo-Christian tradition and to recreations of historic church dances. The last weeks will explore ways to use dance to gain new insights into traditional Christian theology.

Winter Quarter 1977-78
"Dance Towards Wholeness (Healing)" with Doug Adams and Barbara Lyon: Emphasis will be on movement that allows for re-creation within self and with others. Individually we will use movement as a means of discovery (new perceptions in our personal history and enriching our experience of dance as prayer). In the group we will use visualization, music, color, words to develop simple rituals which may encourage healing in us and in our community (most of the movement rituals can be used for working with handicapped people as well). Emphasis on all forms of dance will be to heighten awareness of our creativity and frailty. Among texts for the course will be "and a time to dance" by Norma Canner, a dancer hired by the Massachusetts Department of Mental Health to develop a movement program with retarded children

"Dance in Worship" with Judith Wagner

Summer School July 25-29, 1977
"The Spirit Moves: Dance in Worship and Prayer" with Carla DeSola: Of particular concern will be the many forms dance can take in worship varying with the feasts and seasons of the church year. Included are danced prayers, exercises for centering and developing ways through movement to illuminate scripture and evoke us to be more involved in the reality and power of the Word.

Spring Quarter 1977-78
"Dance in Black Religions: From Africa to America" with Doug Adams and Anthoney Harris.

(Ed. Note: It is hoped the listing of these courses will suggest similar courses for study and or workshops.)

SACRED DANCE TOUR

Postcard from Bob Yohn: "For the first time I think one could have a tour in sacred dance that would pay for itself. Thanks to Judy Rock all is going well."

January 26, 1977, letter with enclosures from Robert C. Chesley, Manager, Robert Yohn: "....February 5,6,7,8,9,10 tour in Denver,Col. Colorado Springs, Boulder and Denver with classes, services, workshops and performances.

"....January 20, 21,22,23,25,30 and February 4 tour in California at Berkeley, Stockton, Auburn and San Francisco with classes, performances, workshops.

The Programs included: "Doxology", "Shaker Hymns","Cruciform", "Temperence Songs", "The Man They Say", "Three Centuries Apart", "Fall Down In Brown November", "Silent Passing Through" and "Bridge Into August."

And finally a letter from Robert Yohn: "You will no doubt hear from various people about parts of my tour to California and Colorado. In 23 days I did 5 solo concerts, two of which were not really solo because with a hard working Judy Rock we were able to do "The Man They Say" in two day's rehearsal. She and I did three Sunday church services running between two churches in Stockton to do a ten a.m. at the University of the Pacific chapel and an eleven a.m. at Lincoln Presbyterian. The following week took us to Auburn, for a service and workshop. It took a week of daily rehearsals to teach my dance "Day In The Lee of April" to the San Joaquin Concert Ballet Co. It is the first time one of my dances is in the repertoire of another company. I taught sixteen classes and workshops, too, so I was rather busy.

"Everybody seemed to like what I did even to the extent that we are trying to work out a time that I can go back to Denver this summer to do a full week course....

"I have been very excited by the results of teaching "The Man They Say" to three different women recently. I sometimes feel I may be doing it still when I'm sixty.

"I've started trying to book myself a tour in Texas for the fall. I don't know if I will be a soloist or have a company. This is the most difficult time in my life because there are so many decisions and it's the most fun, too. I am trying to create dances that are suitable both for concerts and for church services, too.

"My newest success is "Cruciform" to music by Debussy...."

(Ed. Note: Your editor shared this letter and material from Bob, for this is a stepping stone for an artist and SDG members congratulate him and wish him well in further tours!)

In continuing search for a Logo, the following is presented:

"The Sacred Dance Guild needs a logo or grafic design of the Guild. We would like a distinctive design embodying the significance of the Guild and which could be reproduced fairly easily. The logo should be suitable for use on stationery, the Newsletter, and announcements - such as for workshops. We plan to adopt one which could ultimately also be adapted to other uses such as on jewelry.

"All members attending the 1977 June Institute are urged to bring logo designs with them for consideration. Those unable to attend may mail designs before June 10 to: Joan Sparrow, Box 67, South Orleans Ma. 02662. (Please note that logo designs mailed in will not be returned unless an appropriate size envelope with adequate postage for return is sent with the design.)

"A time will be set aside during the Institute for the logo. A design may be selected for use, for modification, or for combination with other designs. We hope to involve many members in the creation, appreciation, and selection of the logo design - something that truly represents the spirit of the Sacred Dance Guild."

Joan Sparrow,
Corresponding Secretary

**********SPOTLIGHT ON
NEW MEMBERS**********

[redacted]

NEWS OF SACRED DANCE ACTIVITY
(Listed Alphabetically by States)

CALIFORNIA -

From Stella Matsuda, Thousand Oaks, "We have just formed a devotional dance group -- open to anyone (not just 'dancers') of any age who is interested in praising the Lord in prayer, songs and movement. As an offshoot from this worship group, we also have a 'performing group' and choreograph and rehearse to perfect these sacred dances to show to others. Both groups are inter-denominational. We look forward to sharing our ideas as well as learning what other dance choirs are doing..."

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From Elise Curry: In February Elise led her first senior high retreat using movement ideas. The weekend was a great success. Elise described it as "a great opportunity for me to get experience in leading a group in spiritual activities. I got really high off of it!"

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From Judy Rock, Stockton: January was a high point in my dance life. Bob Yohn's two weeks in Stockton, Auburn, and the Bay Area gave me a wonderful opportunity to learn and grow in so many ways: dancing "The Man They Say" with Bob; watching him perform; watching him teach and taking classes from him; and just talking, about dance, and everything! One of the most personally satisfying things for me about Bob's presence was the opportunity he provided for drawing together the secular and sacred dance worlds. (Bob taught master classes in Hawkins technique at Mills College, Oakland; and University of the Pacific, Stockton; gave a studio performance and taught a master class at Shawl-Anderson Modern Dance Center, Berkeley; did a concert evening at the Network Coffeehouse, S.F.; and gave a masterclass to the San Joaquin Concert Ballet company and taught company members one of his dance works, "Day in the Lee of April" in addition to giving a sacred dance concert at St. John's Pres. Church, Berkeley; performing in worship at the University of the Pacific Chapel, Lincoln Presbyterian Church, Stockton, and 1st Congregational Church, Auburn; and leading sacred dance workshops in Berkeley and Auburn.) As a professional committed to sacred dance he is a unique bridge-builder! He helps sacred dancers to venture more bravely into the techniques and artistic resources of theatre dance, and by his expertise as dancer, teacher, and choreographer encourages secular dancers to explore sacred dance and its possibilities.

The January 22 workshop at Pacific School of Religion, planned to coincide with Bob's tour andMargaret Taylor's visit, was an outstanding success and an inspiring day for the 150 participants and for workshop leaders. New insights, new information and new members were some of the results of the day. We hope to follow up the workshop with a Sharing session later this spring (possibly April 30) at which individuals and groups can share dance ideas and creations with each other. (One of the most important parts of the Jan. 22 workshop for me was meeting Margaret Taylor. Her presence and leadership were a real joy for all of us!)

I'll be offering the following sessions, workshops, and courses in sacred dance this spring: Feb. 23 and March 30: First Congregational Church, Stockton. Two sessions (as part of a Lenten study series) on embodying liturgy. We are working especially with confession in relation to Lent.

April 15-16: Sebastopol, Ca. Two sessions on dance in worship (including congregational movement and performance dance) at a conference of United Church of Christ women.

May 18-19: Sacramento., with Doug Adams: two dance-in-worship sessions as part of a Presbyterian pastors' conference, "A Minister as Teacher and Preacher."

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Jolene Beard and Shirley Patrick, Geneva: March 9, 1977 at noon at the Geneva Presbyterian Church Shirley Patrick and Jolene Beard took part in a Lent worship service. We interpreted "Be", "How Great Thou Art" and closed with "One God". Each song was Pre-empted with scripture connecting the theme of Lent as preparation for Easter. April 22, 1977 Delhi Sacred Movement Group will be part of worship service at Stockton

for the Lutheren Women at the Stockton Convention Center. The service will include "He's Got the Whole World in His Hands" "Be", "Do You Hear What I Hear", "How Great Thou Art" and "One God".

*

Anne Owens, Director of the Sacred Dance Choir of Auburn, First Congregational Church of Auburn, UCC: The Sacred Dance Choir has been working and learning a lot in recent months. We traveled to St. Andrew's Priory, Valyermo, to the winter liturgical dance and prayer retreat led by John and Connie West. This was the choir's second visit and my third, and each experience was different and exciting in it's own way. This workshop we were able to learn from Fr. Gregory Elmer, a Benedictine who has a great deal of knowledge in the field of dance. (See Carla DeSola's article in the SDG winter issue). He is a very special person! We would urge anyone who can take the time and spare the expense to reserve a place at the summer workshop at the retreat center. The workshop will be led by John and Connie and Carla.

Bob Yohn and Judy Rock traveled to Auburn to share "The Man They Say" with our congregation. It was an exciting weekend to have Bob here and to welcome Judy back to her old church home. Bob led 22 members of the congregation (some boys, and men, not just ladies), most of them not members of the dance choir, in a two-hour movement workshop.

One member of the dance choir took the big step and choreographed her first piece to "Amazing Grace". For Christmas, we recreated an early Christian candlelight processional, balancing votive candles on our hands, and ending with prayer positions common to the early Christian community - many taken from the "pagan" or "foreign" cultures which were, over many years, absorbed into the Christian tradition. Our music was "Ecce Advenit", a pre-10th Century Introit preserved through oral tradition and chanted in plainsong. We also moved to "O Holy Night". Our Lenten piece is entitled "Hands." It is a combination of drama, dance, enactment, narration, and vocal music. The central theme stems from the idea that we are now Christ's hands on earth to do his work. The piece includes three folk hymns: "He's Got the Whole World in His Hands", "For Baby", and "They'll Know We Are Christians", to which a solo dancer moves while a segment of the song is being played on the guitar and sung. Poetry and Scriptures are included in the narration. The "39 Lashes" from "Jesus Christ Superstar" and "Atmospheres" from "2001 A Space Odyssey" are used as background in depicting reactions of various groups and individuals to Christ during his trial and crucifixian. The piece is ended by the choir beginning, and the congregation joining us in singing "Of My Hands".

My activities include leading several workshops in the use of movement as a curriculum tool in Christian Education in both the Bay Area and Sacramento. I have been pulpit guest at Lakeside Presbyterian Church, San Francisco, and Church of the Good Shepherd UCC, Sacramento, speaking to dance and sharing with congregations. I will be back in the Bay Area next fall with some "freeing-up" workshops and working with some fledgling dance choirs-to-be. The dates for these have not been set.

Thanks so much to whomever shared Lillian Smith's poem in an SDG Newsletter some issues back. The poem really spoke to me, so I choreographed it and have used it as a benediction to several worship services. All of these contributions from individuals and groups actively involved in liturgical dance plant seeds in someone. And you never know when one will sprout into dance.

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From Joan Basore, San Anselmo First Presbyterian Dance Choir, San Anselmo:
For a Sunday worship during Lent our choir members collaborated on writing our understanding of the meaning of the Lord's Prayer which was then organized into an expanded version, choreographed and presented at a Sunday morning service. The dancers spoke the words of the prayer and a voice choir spoke the expanded words. Joan Basore danced a solo Maundy Thursday Communion and Tenebrae service to Buryl Red's "In Remembrance of Me" sung by a solo baritone accompanied by flute and organ. The dance choir will begin Palm Sunday's worship with a processional to "Hosanna" from "Superstar" using palm

branches and wearing bright colored pants and leotard tops.
Joan Basore will teach an adult study seminar series after Easter for 5 weeks at Calvary Presbyterian Church in San Francisco on Liturgical dance--history and use in worship today.

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Moineddin Jablonski, Teacher in the Sufi Order, San Anselmo: We have been performing group and circle dances from a compendium known as "Dances of Universal Peace, which was given to the world by our late teacher, Murshid Samuel L. Lewis. Of course, you have heard of the "Whirling Dervishes" --and we have drawn to a certain extent elements from their rite. But mostly these Dances are based upon simple folk dance movements from the world over; the real mark of distinction from simple folk dancing comes in our use of Divine phrases not only from the Christian liturgy but from the sacred and holy writ of all the world's religions.

Most of these Dances came in vision--which as you know was the manner in which many Native American cultures received impressions from the higher worlds. But vision is only the first step; next must come the writing down of what one has "seen", and finally these instructions are taught to the group of dancers who in turn manifest the impulse from the higher worlds right here on earth.

Currently in preparation for publication is a pamphlet containing instructions and illustrations for several of the Dances of Universal Peace.

(Ed. Note: Moineddin Jablonski will be happy to send copy upon completion of the project: 65 Norwich St., San Francisco Calif. 94110. The following are courses Moineddin Jablonski starred which would interest SDG members:)
"Free Form Dance" or Finding the Form that will Free Us with Karima Varona Beginning March 31. In this class we will strive to move in harmony with nature and to open an outlet for our inner being to express itself in joy and beauty....To develop our own forms we will use spiritual themes and concentrations, various qualities of feeling nature rhythms, music and poetry.

"Beginning Mastery" with Majid Barodofsky beginning April 16. A class in dance and walk aimed at awakening divine qualities laten in man, transmuting and illuminating thoughts, feelings, emotions and situations. The science of alchemy in our personal lives.

"Grace (Baraka)"--A Dance Class for Women with Khadija Mastan
There is nothing we can do to receive Grace, we can just be ready and wait patiently. Through vigilant scrutiny of breath, heart beat and unobstructed life force (Shakti), with sincere invocations and meditations on the Divine Attributes, the dancer learns to stand, walk, whirl and to be the Sacred Temple, the tuned instrument: a receptacle for Grace.

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From Grace Ann Davlin-Lowell, Berkeley: The Center for the Creative Arts whose home is at the Davlin-Lowell Academy of Dance is dedicated to use the fine arts as an aid to discover the religious dimension in individuals as well as in the moment.

There are leaders in dance, drama, music and art that work with individuals or groups. The psychology of Carl Jung, the writings of Paul Tillich and Martin Buber, as well as poetry, prose, paintings and music are used to evoke the numinous in individual expression as well as group ritual.

One of our finest workshops was experimenting with the arts to use for augmentation and depth when keeping a journal. Various workshops will be announced again in the fall.

We are resource persons at the Guild for Psychological Studies, and do art and movement expressions from the Records of the Life of Jesus that are deep and meaningful. At the Guild Leadership meeting I directed a movement of the prophets from Moses to the Concept of Son of Man using all art expressions. The results were fine and beautiful. We will now never forget the stories of the prophets.

From Shirley Patrick, Jolene Beard, Modesto, -Delhi Sacred Dancers: Noon time Lenten Service, Geneva Presbyterian Church. Doxology for close, call to worship, Psalm 95:67 with movement. All Sing "I Love to Tell the Story."
1. Jesus said, "The Son of Man came to seek and to save the lost." We danced to "Be," from J. Livingston Seagull.(Luke 19:10)
2. And God so love the world, He gave His only begotten Son that whosoever believeth in Him would have everlasting life. We danced to "How Great Thou Art". (John 3:16)
3. Jesus said "God is spirit, and they that worship Him must worship Him in Spirit and Truth." We danced to "One God", Johnny Mathis. (John 4:24)
All Sing "Amazing Grace."
All Move to Doxology.

We witness our faith through dance movement and expression. We work with the aged in wheelchairs, walkers and canes, presenting exercises for body, mind and spirit, sitting down. Some fun and remembering exercises to "Row Your Boat," "Bicycle for Two," "School Days," and deep breathing to "Deep River," "Go Down Moses." Scripture movement to Psalm 131; Luke 1:46 -49, Doxology, Lord's Prayer, 1st Corinthians 13, Ecclesiastes 3:19. The Lord knows the needs of those in the Circle-- He provided direction and words and action.

*

From Wesley Methodist Church, Fresno, Sara Pagoulatos: Our dance choir participates in worship services once or twice a month. By doing this we are becoming more integrated into the total worship experience rather than being a "spectacle." We have worked in the medium of scripture-interpretation extensively. The choreographies vary. Several have been worked out by the dancers during our practice sessions. We try to establish a central theme for the scripture being used; also a general pattern then the dancers develop their own movements within this general framework. Some have been done only to the accompaniment of the words being read. Another was done after the scripture passage was read, to the accompaniment of a drum and tambourine. We are currently developing a passage from Isaiah. The first part is done by two dancers moving to the accompaniment of the meditative "ohm". The core movements are then expanded upon, by the other choir members while the words are read and harp music by Andrews is an underlying accompaniment. Our congregation has been able to identify well with our scripture work, perhaps because the familiarity of the scriptures satisfies the need for conventionality and permits the use of the less traditional dance forms linked with the familiar.

Other dance work has been varied. Last fall we presented a dance to "John the Woodcutter's Song," a folk song by Pete Seeger. For Christmas we developed two of Benjamin Britten's "Ceremony of Carols." An excerpt from the Russian Orthodox Mass was used as a processional preceding Lenten Communion. We also used a Stylized version of "Gift to be Simple." Choreography is generally done by myself or other members of our group.

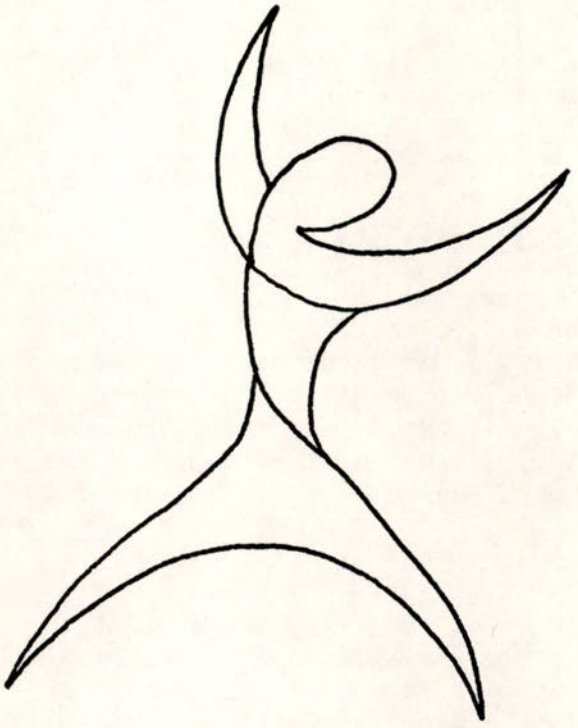
We have one problem in our church in that we dance in an unelevated space. Vision is empaired and our choreography for services is somewhat "top-heavy". Use of lower levels is a disappearing act! We hope this will be remedied by the construction of a stage-like area large enough for us to move on....

We are presenting Psalm 8 to music by Eric Satie, choreography by Medel Laxel, to the U.M.W. District Meeting in Kingsburg March 26. In June we are giving a short program at a Lutheran Church. Angiola Sartario is beginning a work of St. Francis for us. It will be ready in the early summer....

COLORADO -

From Peggy Reagan, Rocky Mountain Sacred Dance Guild: In September, 1976, the Rocky Mountain Sacred Dance Guild (R.M.S.D.G.) held a Logo Contest. Lev Ropes' design was selected to be the official logo for the R.M.S.D.G. Lev submits the following explanation for his design:

a. The figure is neither male nor female.
b. It may be seen as facing either direction.
c. These two intentional ambiguities leave the final interpretation to the viewer.
d. All areas except the head are triangular, relating to the trinity.
e. There is a cross at the center.
f. All lines are tangential to another line, signifying joining together in unity.



g. It is suitable for black and white reproduction (letterheads, etc.) or color (posters, etc.)

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Northglenn Alleluia Dancers: This year the Northglenn Alleluia Dancers have grown from 5 - 9....The programs have been mostly in their own church and the dancers have been involved at least once a month in the church Service. Jesus, Joy of Man's Desiring was danced, with the choir accompanying them. Psalm 150 was performed at Ft. Carson Feb. 14th to Doc Severinson "Brass Roots" album. Also included were The Creation (poem), Take Off Your Mask, and In Remembrance. April 24th they will be part of the Sunday service in Vineland United Methodist Church.

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The Show Choir of Catholic Youth Services: The Show Choir of C tholic Youth Services under the dance direction of Elsa Sullivan and The Musical direction of Derna Maio are preparing to sing and dance a Mass dedicated to the "Brotherhood of Man" by Clarence Joseph Rivers. This will be taped April 25th for the local television program "House of the Lord". Reach Out and Touch will be danced during the confession, Jesu Joy of Man's Desiring during the presentation of the gifts, and as a benediction God Save the People from "Godspell".

In an effort to involve the Congregation the echo Lord's Prayer will be added, with the youth group singing and dancing the first lines and the congregation repeating the song and movements in the echo. The group will use prepared tape, guitar, and will sing live.

*

The Oasis Ensemble:, Boulder, Barbara Streeb, Director: We've danced in Sanctuaries, fellowship halls, classrooms, gyms, nursing and private homes. In March the Oasis Ensemble will dance for patients at Memorial Hospital in Boulder. We anticipate an interesting experience for us, and the audience as we dance our healthy bodies in an atmosphere of suffering. Our Epiphany programs were well received, the emphasis being on the Light of the World. One of the "Light" dances was a duet using lit real candles. February saw us at a luncheon meeting the 22nd of Feb., Holy Trinity Lutheran church, Englewood at the closing liturgy, and at an all day discussion of "Women in the Church" at the center for United Ministries, Boulder the 26th Feb. The Dance for this utilized the scripture references to Lydia, Phoebe and Darcus, and the Three Mary's in Jesus' life. From their first century perspective, they will speak to 20th century women. March 4th, the Ensemble danced at Boulder's observance of World Day of Prayer. February through May on the 4th Sundays, at 7 p.m. we will present a program of dance at Atonement Lutheran Church, Boulder in preparation for a June Tour.

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The First Plymouth Dance Choir: The First Plymouth Dance Choir has been relatively inactive this fall, but began its activities during the Christmas season. Christmas Sunday Dec. 19th, dancers followed bell-ringers with the tidings, "Good Christian Men Rejoice". As they danced down the aisle to the congregation singing the hymn, the bell choir change-ringing, the festive atmosphere was evident. The following Sun., Dec. 26th, was the dedication of another octave of handbells, the dancers dancing to "On This Day Earth Shall Ring." This was a service of Baptism, so most appropriately the bell choir played an arrangement of "Lo How

a Rose 'ere Blooming". Dancers moved into a formation of a rose and the Mary carried a fresh pink rosebud - the symbolism being that the rose, baby Jesus, and the infants for Baptism all have the same potential of life fulfillment.
January, the dance choir danced "Jesus Joy of Man's Desiring" while the chancel choir sang.
Feb. the chancel choir and the dance choir joined for a presentation of the very dramatic composition " Saul" by Egil Havland. The work is exciting in that it allows the abstraction of the character Saul, as the persecutor, his call, and recognition of that call, and the Lord as the questioning one of, Why do you persecute? and finally His persistence in His call to Saul. Much personal reflection on the part of those actually making the presentation as well as those who are involved in a less active way was evident.

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From Carla Gilbert: As representative of the Rocky Mountain Sacred Dance Guild, Carla attended a community service workshop sponsored by the Colorado Council of Churches. During the time she explained the purposes of the Guild, its resource to the community and led those present in a sit-down version of the Lords' Prayer.

For the worship service during a conference, "Women and the Church", she did a dance of Sarah, the mother of nations. A musical selection using flute and guitar playing traditional Hebrew folk music was the background for the dance, which also included the spoken word, narrating Sarah's longing for children, her barreness, her astonishment at finding herself pregnant and finally her despair upon learning God's commandment for Abraham to sacrifice Isaac, and then the comfort of realizing that indeed Isaac, was not sacrificed and the "Women who are free to accept the will of God, do produce children who are leaders of kings and in them rests the promise of God.

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From Ann Blessin: Christmas Eve Ann Blessin participated in a traditional Moravian Candle Light Feast during which a special bun and coffee with milk was served, making the church service rather congenial for everyone. Ann led the people in a labrynth procession through the aisles and chancel area, while everyone sang the Lord's Prayer to the 13th century plainsong "O Come Emmanuel". It was a very moving and meaningful experience.

*

Littleton United Church of Christ: The poem, "The Giving Tree" by Shel Silverstein was presented by Anabel Clark at Littleton U.C.C. in place of the sermon (Family Day.) Had a "dancer" for The Tree and she was beautiful, a boy age 7 another age 11 and a man (a guitar) and a narrator. It was most effective - The Children and adults both laughed and cried.

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Jubilatee News: Dec. 12, The Jubilatee Dancers did a Family Xmas Festival at University Park Methodist church. After the potluck dinner the families participated in a workshop and one of the highlights of the evening was seeing, hearing, and being part of the long weaving line of people moving from the fellowship hall to the Sanctuary singing "The Lord's Prayer" to the tune "O Come Emmanuel". Rev. Patricia Kirton read some scripture and poetry between dances presented by the different workshop groups.
Jan. 23rd: "The Morning Glory Mass" for morning worship at 6th Ave. Community Church was danced. The choir and students from Colorado Women's College provided the music.
Robert Yohn led the Jubilatee Dancers in an exciting, energetic and creative master class, Feb. 10. After our workout Bob very kindly analyzed some of our dances giving us helpful suggestions for improvement.
First Presbyterian Church of Lakewood and the Jubilatee Dancers shared a "Spiritual" service at morning worship Feb. 20th. Dwain Wolfe, music director, wrote and arranged a musical piece for the dramatic presentation of "Abraham and Isaac". Dwain arranged "Oh Freedom, All My Trials". The "Carolers" children's dance choir, directed by former Jubilatee, Shirley Phillips, sang and danced "Hinev ma tov". Bob Yohn mentioned in his workshop that the ideal situation for a dancer is to have the music written after the dance has been choreographed. Dwain gave us this opportunity. March 6th the Jubilatee Dancers joined with organist Martha Lane,

musicians from Metropolitan State College and choir, directed by Dwain Wolfe in the program "Music St. John's" at St. John's Episcopal Cathedral in Denver -- the dances "Prayer of St. Gregory" by Alan Hovhaness and "The Black Host" by William Bolcon.
March 11-13 the Jubilatees travel to Glenwood Springs, Colordo with the First Presbyterian choir of Lakewood for two morning worship services with the Presbyterian and Methodist churches. "Dance Service for Friday Eve for Cantor, Mixed Choir and Organ", by David Benedict, was celebrated in worship during Jewish Music Month, Friday Mar. 18th at the Temple Emmanuel Synagogue in Denver.
Thursday evening April 17th, the Jubilatees will worship with Westminister United Methodist Church in a Seder and Tenebrae service.
April 24th, the"Morning Glory Mass" will be presented at University Park United Methodist Church at the Sunday service.

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From Lakewood, Betty Walker: the Junior Choir at Christ Congregational Church, UCC danced "Lord God We Worship Thee" by J.S. Bach arranged by Hal Hopson at morning worship, Feb. 13th. The adult choir sang for us. This was part of our "Festival of Arts" Sunday.

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Our Savior's Lutheran Church Dance Choir, Gladys Johnson: Dec 1976 the dance choir used the hymn "All Praise to Thee Eternal Lord" for the Introit. The tripudeum step was used in this processional. Kari Rise choreographed two Xmas songs "O Beautiful City, and The Shepherd Boy", for the Sunday School Xmas program. The audience did movement to the chorus of "O Beautiful City". April 17th we are presenting the Family Worship, which is the informal opening of all ages to our Sunday School.

"The Celebrants" of Christ United Methodist Church, Denver, Connie Fisher, director, were well received by the congregation at Christmas time. We look forward to the variety of rich experiences which the season of Lent brings. On Feb. 27, the first Sunday in Lent, the choir danced the "Hymn of Jesus" in a circle around the altar, with our minister, Warren McConnell, as the central figure of Jesus. (How fortunate we are to have a minister who is willing to dance with us.) We danced the "Lords' Prayer" in the style of the early Christians, with a serpentine through the "maze" of the aisles and a circle around the altar. Both dances were accompanied by chants sung by the choir.
The liturgy came from early Christian texts that morning. On Palm Sunday, the "Joy Peddlars", our youth singing choir, sang and danced the Avery and Marsh "Hosanna, Hallelujah!" as a call to worship. On April 7, Maundy Thursday "The Celebrants", presented two dances for the Seder Feast: "Eli,Eli", danced by the men in the Chassidic style, and a "Seder Hymn", danced by the women and children. The congregation moved from the Seder Feast to the Sanctuary for the Tenebrae Communion Service. The Choir sang the seven parts of the service, along with narration and the interpretation by the dancers. On Easter Sunday there was an early "Easter Vigil" service at which the Confirmation Class was received into the church and danced the "Hymn of Jesus" with members of "Celebrants" as a symbol of their new relationship to the church. (Augustine tells of the use of this hymn as an initiation rite for new Christians.) "The Celebrants" is a new choir, but learning fast and making a beautiful contribution. As one of the dancers put it: " What we lack in experience, we make up for in enthusiasm."

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Connie Fisher: Several planned workshops in November had to be cancelled in order to make a trip to Florida for Medical treatment for my husband who has ALS (Lou Gehrig's Disease). (He is holding his own and even noticing some improvement and for that we are thankful.) I hope to be able to pick up some of those workshops this spring. Also on the schedule is a workshop in "Sacred Dances of History" for Iliff School of Theology students.
(Ed. Note: All SDG members wish Connie and her husband God's choicest blessings!)

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Rocky Mountain Sacred Dance Guild: During the winter months, the Rocky Mountain Sacred Dance Guild sponsored two workshops. On Jan 22, 1977 the

RMSDG sponsored a Youth Workshop in Dance and Worship. The emphasis of the workshop was on communication, emotions and expressing ideas. Four versions of the Lords' Prayer were learned by the twenty participants. In the afternoon, the elements of worship were studied and the group divided and prepared choreography to share with the total group during a worship service at the closing of the workshop. On three consecutive evenings, the RMSDG presented Choreography III, Expanding Our Resources for Dance. On Jan. 26, 1977 Letitia Williams worked with ethnic dance with an emphasis on Black and Afro-American Dance. On Feb. 2nd, Dr. Annabelle Clark presented drama and drama in worship. Dr. Clark led the group in basic drama technique and shared with participants some history of drama and early religious drama with a focus on the Greeks. On Feb. 9th, Robert Yohn, National Board Member, led an evening of movement, ala Hawkins technique. Robert also taught the group the Doxology as choreographed by Ted Shawn. Robert Yohn was brought to the Denver area under the sponsorship of the RMSDG. During his tour to Denver, Robert worked with several dance groups, gave a solo concert, participated in a radio broadcast, and worked in Colorado Springs. The members of the RMSDG look forward to having Robert Yohn work with us again in Denver.

DISTRICT OF COLUMBIA-

Erika Thimey: The Washington Dance Theatre danced in an ecumenical service of prayer, song and dance at the First Christian Church, Hagerstown, Md. on Jan 30, 1977. A solo "Meditation" was presented, "Psalm 100" with 6 dancers and the "Ceremony of Carols" by Benjamin Britten were danced by the company of 10.
On Mar. 27 "The Lamentations of Jeremiah" was presented at St. John's Episcopal Church, Georgetown. Ten dancers and the St. John's Episcopal Choir participated in this premiere performance choreographed by Erika Thimey.
The Washington Dance Theatre opened its 32nd season in October, 1976. Erika Thimey has been a leader in religious dance since 1933.

FLORIDA -

From Jane Mudgett: We are still presenting some Sacred Dance upon occasion. There are now five of us and during the Lenten season we presented "The Lord's Prayer" at our church Community United Church of Christ and at St. John's Lutheran Church. Last Thanksgiving Eve, we presented Psalm 95 as a Call to Worship and then I danced and spoke Psalm 8. At Christmas and now at Easter time, our youth have begun to be interested in what Sacred Dance is all about. They did "O Holy Night" with lighted candles at Christmas and we are working on "Jesus Walked this Lonesome Valley" and "Were you There?" for an Easter program.
Also for Easter four of our women are working on some movement which depicts the feelings of the women while bringing spices to the tomb early Easter Sunday morning. This will be presented at the beginning of the Easter morning service. We all are discovering what joy it is to use movement in the worship experience. It's great!

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From Suanne Ferguson, Vestavia Hills United Methodist Church, Birmingham, ALABAMA
(Ed. Note: This came in with the Fla. news, sorry Alabama!)

The group participates regularly in both Sunday morning worship services...at least once a month. It also participates in special services and occasionally at the Sunday evening youth service. The fall found us particularly busy as we participated in services at three area churches and a chapel program at Birmingham-Southern College. The chapel program was a rather unique experience in that Yeilding Chapel is built "in the round" with the altar in the center and the space surrounding it the only area for dance. All dances had to be adapted to the circular setting, but there was something really exciting about dancing around the altar. The altar itself became a real part of the dance.

During Advent we danced "O Come, O Come Emmanuel" and "Mary's Song", and then on Christmas Eve at the midnight service we did "Silent Night". Somehow as I write this in March, that all seems so long ago. In January we danced "And This is Love" and our February offering was "Psalm 23". Most recently we danced

at Selma Children's Village as part of a Reach-out Program with the UMYF.

Spring holds a new challenge for us as we will present "The Good News Dancers in Concert." This will be our first program of this type and will include "Mountain Song", a collection of folk hymns and "To Kiss the Joy as it Flies", a collection of joyful moments captured briefly in time and space. Also included will be several of the favorites from our repertoire.

As for my own activities, I have given up my job with the Birmingham Ballet, and am now working full time for the church as Director of Movement Education for the kindergarten and Director of Leisure Ministries. I am thrilled at the new opportunities for creative growth! I will again be directing the dance for the Senior High Sacred Arts Camp for Christ United Presbyterian Church in Canton, Ohio. This is always one of the highlights of the year for me and this year I am especially pleased to be taking a few of the Good News Dancers along with me.

It seems so long since I've seen all of you. June Institute in '75 still holds many fond memories for me. I missed last year's Institute and will have to miss this one but I will never forget the experience of '75 and hope that in '78 I will be able to join you again. In the meantime, I plan to hold several workshops this year and will soon fill the Southeast with members of SDG. The South will rise again!

MARYLAND -

More complete details about the April 16 1977 workshop at Mary Washington College: Leadership for this workshop include: Mariana Bauman - dance technique and choreographic problems for the experienced dancer; Dottie Johnson - dance technique and choreographic problems for the novice dancer; experiences in congregational movement - Judith Hatcher and others wo have worked in this way. Sr. Kathleen Touhey and Regena Tinney were resource people. They have conducted workshops and have had a variety of experiences.
A worship service at Trinity Episcopal Church, adjacent to the MWC campus was developed from dances in the repertory of the workshop participants.

On Mar. 6, 1977 Rachel Ouynn, a professional dancer from Seattle and Hood student danced two portions of the Mass at the Catholic service on campus. The first was an Offertory--of self to God using music by Vivaldi and the second was based upon the Mourners from Haydn's "Seven Last Words of Christ." Dottie Johnson spoke about worship through dance. This type of worship was a new experience for many in the congregation. The dances and talk were presented at the Catholic service at Goucher College on April 24, 1977. Father Hugh Birdsall, who is involved with campus ministries in this area was the coordinator.
On April 6, 1977 Dottie Johnson danced two selections from "If My People" by Jimmy Owens. This was presented by the choir of Grace United Church of Christ in Frederick.

MASSACHUSETTS -

Gloria Castano - Dance theater Workshop which meets at the West Suburban Natick YWCA was invited by the Fisk Memorial United Methodist Church to partake in their Friday Family Lenten Program. The Workshop with Gloria Castano performed the following one hour program: Opening selections on recorder by Sybille and Doris Volz - "Fantasia," "Vivace" danced by Workshop. Also danced: "The 23rd Psalm" as translated by an American Indian, "Walk in Beauty" - Indian meditations from the desert by Murray Bodo, music by Paul Horn; "My Web" and "I Was Walking"...Pat Carhart;"Integrated Self"...Deedee Hardenburgh. A music section was included since several of the dancers play instruments: "Anne's Piece" by Anne Winkler, danced by Workshop; "Dona Nobis Pacem", guitar and flute played by Cathy and Jodi Lane;"Scarbourough Fair", guitars played by Lisa Wolk, Cathy Lane; "Greensleeves" clarinet played by Deedee Hardenburgh, danced by Cathy Lane. The program concluded with an Easter section taken from the book "To Kiss the Joy" by Robert A. Raines (chapter 13 "He appeared also to me."). Other dancers: Ashley Pope, Cathy Schellenberg, Debbie Rubin and Julie Arvedon.

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From Stanley Arendholz, Boston: During February I conducted a short winter series of creative dance workshops for the Office

of Cultural Affairs of the City of Boston. Unlike the summer workshops I directed for the same agency, each workshop in the recently completed series was different, and all workshops were held at the same location. This afforded me an opportunity to present more material to the same group and to better prepare the activities director at the facility to carry on with creative dance with the group on her own.
At the moment I'm writing a chapter on body movement and creative dance as applied to all age groups for a book collective on various aspects of the aging process. All that I can say right now is that it's harder for me to write about dance than it is for me to teach dance.

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From Jeanné Sanders, So. Framingham, The Trinity Dancers of Bay State Dance and Gymnastics Association danced the Christmas Eve Mass in Bellingham's St. Blaise Church. The music used to begin the Mass with dance was " Sing Joyfully" as the girls danced in two by two with boughs of greens to place on and around the altar. The meditation dance was to "Mary's Boy Chile" danced by Pam Deffly, Anne Carey, Kim Sanders, Lisa Gerstenberg and Miriam Vichi, both choreographed by Jeanne Sanders. In January the group danced Israeli folk dances for Temple Beth El of Sudbury. On March 19th Pam Deffly Anne Carey and Laura Varney danced to "When a Child is Born" for the Baptism of Heather Varnay. The entire group is now working on the annual Easter dance for the Mass at St. Blaise. Elaine Huffman, one of the group who also has her own group in Sudbury will dance the sunrise service for The Memorial Congregational Church.

MICHIGAN -

From Forrest Coggan: Feb. 14...We are still deep in snow here - But it was like April in the Dakotas last week. Certainly enjoyed the Newsletter!! Hope you will tell your "computers" to update my address - Teatro Internacional Inc., 2275 Rogue River Rd. N.E., Belmont, Michigan 49306 - ...."Living Solid Face" (Dance Opera) had its world premiere at South Dakota State University College of Arts and Science Department of Music. This premiere by Forrest Coggan and H. Owen Reed, is part of a growing American Mythic Theatre Project of Teatro Internacional, Inc., a non-profit heritage arts foundation..... I am working on a big new project (Catholic/Pre-Columbian) of 90 poems by Besmilr Brigham on the Yaqué culture of the Sonora desert.

(Ed. Note: Congratulations Forrest from all SDG members!)

MINNESOTA -

From Virginia Huffine: Minneapolis: "Kalendar of Worship", a program of Renaissance music and dance for liturgical feasts, was presented in February by Dr. Arthur Maud, director, Concentus Cantorum, and the Renaissance Dance Ensemble directed by Ann Maud, at the College of St. Catherine, St. Paul, Minn. Included was a Mass by Gallus and Magnificat by Walter Lambe, a dumb-show of St. George and the dragon, and pieces by Richard Smert, Juan Comus and Giovanni Gabrieli. Other performances are being given in churches in the area.

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Rochester, Minn.: Virginia Huffine presented a three-hour Lecture/Demonstration/Class on Dances of India at the Rochester Ballet School on March 12, as guest teacher. It was emphasized that Indian dance is an integral part of Hindu religion, and its history was traced from early Vedic writings to the present. In her demonstration of an Invocational Dance, Virginia wore traditional sari costume and used authentic msuic. Thanks are extended to friend and teacher, Vira Klawe, SDG member with whom she studied last year in Huntington, New York.

A Sacred Dance Workshop is planned for late spring in the Twin Cities area. Members will be notified when plans are firm. Inquiries may be directed to Virginia Huffine in Rochester, or Lois Weeks in Lake Elmo.

NEW YORK -

Carol Vassallo and The Koinonia Dancers gave a lecture/demonstration in sacred dance at the Bronxville Reformed Church, Bronxville, N.Y. in December '76. The

program included: a group performance to a tape collage which included selections from Bo Hansson, The Magicians Hat, Judy Collins, Prayer to a Laborer, and Cat Stevens, The Wind; a solo by Carol to Gregorian Chant, The Introit for Christmas on Mode 7 "Puer Natus Est"; and a lecture given by Carol on dance ritual which was the subject of her master's thesis. The Koinonia Dancers include Karen Angotti, Nancy DiMauro, Lois Englemann, Sue Litchfield, Mary Ingraham, Doll Falasco, and the Reverend Marcia Smith. On March 8, 1977 Carol and a group of her young students from the Memorial Methodist Church, White Plains, N.Y. participated in a (Mass) Eucharistic Liturgy at Cardinal Spellman High School, Bronx, N.Y. for a gathering of Catholic educators. Carol danced as the congregation sang "The Lords Prayer", and the children danced while the congregation sang the choral response "Glory to You, Word of God, Lord Jesus Christ." In January Carol gave a performance and talk at The Palisades Presbyterian Church, Palisades, N.Y. The Sunday morning worship service was dedicated to the idea of dance in worship. The entire congregation joined in the dancing during the singing of the doxology. In April 1977 Carol and The Koinonia Dancers collaborated with the Music Director of the Presbyterian Church of White Plains, N.Y. to perform Marcel Dupre's "The Way of theCross." The performance was designed to celebrate the arts in worship. Carol reports that sacred/liturgical dance is catching on like wildfire in the New York area. Carol conducts an ongoing weekly workshop at The Memorial Methodist Church, White Plains, N.Y. that explores through movement the journey of the soul in its growth as it deepens and develops which Carol feels is the true function and purpose of all sacred dance. In May, 1976 Carol earned her long-awaited and hard-worked for MFA in dance from Sarah Lawrence College, Bronxville,N.Y.

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Alice Teirstein: Alice Teirstein choreographed the dances for "Seven Gates to Jerusalem" for the Women's League for Conservative Judaism, performed at the Concord Hotel, N.Y. "The Wailing Wall", "Market-Dance", "Wedding Dance", and a duet with flute "Barefoot Feel the Soil" were danced by members of the Mid-Westchester YM-YWHA Dance Performance Workshop, which Alice directs.

Alice Teirstein Dance Projects performed at Mercy College in December, in "Nexus", a participation/performance event designed for dancers and non-dancers. Alice Teirstein and Claudia Gitelman presented a joint concert of their choreography at New York University in January to be repeated on April 7, 9, and 10 at the Theatre of The Riverside Church as part of the Riverside Dance Festival.

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The Omega Liturgical Dance Co. under the direction of Carla DeSola presented on March 1, 1977 a dance liturgy at SUNY in Purchase, N.Y. Dances of Psalms and other scripture replaced the usual readings and movement meditations were devised for all to participate in, based on prayers of the Mass. They were excited by this opportunity to present liturgical dance to the young professionals of the dance department of the college. Also will dance Holy Thursday program at St. Paul's, Columbia University and midnight at St. John the Divine Cathedral, NYC as part of the visit.

Carla DeSola gave a workshop at Georgetown University, Washington,D.C. on March 4-6 and danced with Mari-Anne de Thomas, a professional ballet dancer, for the closing liturgy. They composed a duet to weave through the Kyrie using both ballet and modern techniques. The congregation participated in chanting "Lord Have Mercy" over lute music of J.S. Bach. Carla was the penitent, Mari-Anne the "Angel of Water", cleansing, bringing of God's grace.

Forthcoming Workshops conducted by Carla DeSola include Boston College, School of Rel. Ed. July 18-22, Pacific School of Religion, Berkeley (under Doug Adams) July 25-29, St. Andrews Priory, Valyermo, California April 22-28.

The Omega Liturgical Dance Co., in residence at St. John the Divine Cathedral, NYC is available for concert and liturgical dates and is looking for one or two or more male dancers. Contact Carla DeSola.

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The Huntington Dancers of Faith, Vira Klawe, Director: Advent solo requested

(group not wanted on this occasion) to interpret "The Baker Woman" (Mary as a baker of Bread, entirely allegorical) and in Rock Beat (Avant Garde Records, NY,NY). Only 5 days' notice so I kept it simple, using a refrain between each two verses as a repeated set of movements (Bake us the Bread, Mary, we need to be fed). Used short lace head veil, leotard, folk-dance skirt. Extremely well-accepted, and my only experience with a rock beat. Since this was an incident in the life of Jesus, and a song interpretation, I needed no elaborate choreography, but used a straight line horizontal to congregation, returning left on it with each refrain.

Training new group again (how long can I do it) and at last ready to present our version of beginning verses of Genesis, called "In the Beginning." Beautifully narrated by Pastor Mooers to: environmental music (ocean waves), gongs, lively harp for sun and moon, and for swimming fishes, and excerpts from the Mahler 4th Symphony for the creation of flying things and man. What a combo, musically speaking. And what fun to do, apes and all, and a short 3 minutes 6 seconds, at Congreg. Church of Huntington.

Any of my choral-speech arrangements with movement may be used: "Rope", "Sunday Morning", "We Pledge". Write me and I'll mimeograph. No special accompaniment.

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From Joan Huff in Oswego, NY: At the request of the women's organization of the Minetto Methodist Church my college dancers and I presented a Christmas program Dec. 14 for a joint meeting of their women and those of the Catholic Church. I choreographed all but one number and danced both the Lord's Prayer and Psalm 67 myself. Group numbers included a processional to Psalm 117, the carols " Fum,Fum,Fum", "Masters in the Hall" and "Deck the Halls", plus a shepherds dance, a number in the Matachina tradition of the Pueblo Indians, and the Angelii Annunciation--the Hail Mary danced in contemporary rock style. Original music for the Psalm 117. Hail Mary and an abstract number depicting the changing forms and colors of Christmas ribbons, ornaments and stained glass was written by a music student from the college. A dance in honor of the Hanukkah was choreographed by Cari Gutkin, a student, and performed without music.

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From Millie Slier:
The Wesleyon Dancers, Simpson United Methodist Church of Amityville, N.Y., offered a new Advent service in Dec., 1976. The new work was presented at four churches: Bay Shore Methodist; Northport Methodist; Simpson, and St. Agnes Catholic Cathedral in Rockville Centre. Titled "Journey to the Manger" it was created by Ellen Smylie, Millie Slier, co-directors of the group and Rev. Mac Speights of Simpson Meth. Ch.

Using three speaking voices to explore the parallels between our journey through life and the Biblical Advent Journey toward the Nativity, the service was structured in four sections: Journey Through Life; Doubts and Decisions; The Times We Shout with Joy; and Prepare Thy Cradle in My Heart. Using music by Britten, Berlioz, Praetorious and an Advent carol created by the dancers, there were "company", small group and solo dances throughout the service. At the close the dancers prepared the waiting Manger with a group dance and solo lullaby after which the congregation was invited to come to the waiting place.

A new Lenten service was offered last spring in three area churches and Broadlawn Nursing Home. Using portions of the Fauré "Requiem" it was choreographed by Millie Slier.

A service of unity and fellowship titled "Saying the Yes" was also given last spring at First United Meth. Ch. in Amityville and Broadlawn Nursing Home. Choreographed by Ellen Smylie and Millie Slier and set to a variety of modern music, it involved the people in active participation with the dancers.

A group of the W.D's enjoyed the work shop given by Robert Yohn in Northport last fall. Indeed, it precipitated enthusiasm for joining SDG.

From Nancy Brock, Huntington, New York: My program "The Dance in Worship", a solo lecture-demonstration, was presented on March 13 at a Baptist church in Charlotte North Carolina, and on March 15 at the Charlotte campus of the University of North Carolina. On the 14th I led a workshop in sacred dance at the University, and on the 16th a workshop sponsored by the YWCA in Greensboro, North Carolina.

I will also lead an Easter weekend of sacred dance April 8-10 at Powell House, a Quaker retreat and educational center near Albany, New York.

June 17-24 are the dates for a week of creative movement led by Christopher Beck and me at Kirkridge. We are calling it "Moving Into Relationship"; we will explore through movement the various ways we relate to ourselves, other people and the Divine Presence. Further information about this workshop can be obtained from Nicholas Roby, 5905 Greene St., Philadelphia, Pa., 94144.

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From Sr. Martha Ann Kirk, Bronx: At Princeton Theological Seminary a Friday morning Lenten chapel service praying for unity and healing between women and men was built around a dance done by Sister Martha Ann Kirk. The dance drama is to a poem by Catherine S. Roache about a Catholic woman saying Mass and the struggle within herself as she feels joy that she is called to praise the Lord and lead others in prayer, while she sadly keeps realizing that her Christian community does not yet accept her calling. The pain overwhelms her when men from the back angrily shout that she is not fit or worthy to bring her gifts to the altar because she is a woman. She sinks in despair, but sees her sisters still waiting for her prayerful leadership and she still hears the interior call of God. She rises and prays for God's healing power and mercy and that all may strive to bring God's kingdom of equality, justice, and service. Finally she proclaims in joyful hope, "Go, this Mass will come."
(I would be glad to share more about this dance with anyone concerned about the role of women in the Churches. My permanent address is Incarnate Word College, San Antonio, Texas 10458.)

OHIO -

From Margaret Taylor Chaney: The Worship Committee of First Church in Oberlin cordially invited friends in the Oberlin community to explore the Moods of Lent in Vesper Service, Fellowship Hall, 4:30 p.m., March 20. This was a special opportunity for persons of all ages to join together in a worship experience through word, music and dramatic movement. Those attending participated in several spirituals.

On Saturday March 27, Margaret Taylor Chaney was one of the leaders at an all-day workshop at 1st Congregational Church in ppleton, Wisconsin. This was sponsored by the Northeast Association Com. on Christian Education.

The Choristers Guild, Northern Ohio Chapter presents "Use of Symbolic Movement in the Children's Choir Program" as a workshop with Margaret Taylor Chaney on April 17 from 2:30 to 4:30 at the First Church in Oberlin.

On Sunday April 24 from 2:00 to 7:00 at Amherst School of Dance, Amherst, Ohio Margaret Taylor Chaney will lead a workshop "The Use of Sacred Dance as a Worship Experience", sponsored by Sue Cotton. This workshop is for adults, and young adults, of all religions, to experience a movement dance worship and how dance worship can be a part of their own Service and Religious Beliefs.

PENNSYLVANIA -

From Mary Jane Wolbers: I will be presenting a new work based on "The Creation" with a dance group in Temple Hesed, Scranton, Pa. on April 1st. The work will take the place of the sermon in this Friday night service, culminating an Ecumenical Bible Study Series under the direction of Rabbi Milton Richman. Ten congregations - Catholics, Protestants, and Jewish, are expected to send delegates to the service.

Mary Jane Wolbers, a dance education specialist on the faculty of Health Sciences and Physical Education at East Stroudsburg State College, served as the artist-in-residence at Duke University, Durham, N.C. from Jan. 20 through 23.

PENNSYLVANIA -

From Alice Rader: This winter there have been a number of places where the seeds of dance and movement have been planted. On Saturday, February 5, Sue Cherniak and myself led a session on dance at a Lutheran Youth Day in Schuylkill Haven. The following week I was a resource person for a group of twelve women who were involving dance in a Lenten service at St. John's UCC Church in Kutztown. A dynamic beginning ...twelve women responsive, receptive to a "moving spirit". This group was especially interested in involving the congregation. They had everyone involved in a processional, plus they asked the congregation to sing the song they were to interpret first and then repeat it to include the movements. This was done to "Dear Lord Father of Mankind." There are a number of individuals and groups who are beginning dance and who are appreciative of workshops, the SDG Newsletters, and so. I am looking forward to the June Institute to receiving support, ideas and input as to how we can best serve and communicate with our growing sacred dance communities.

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From Dana R. Schlegel: Back in November, 1976, Lulu Kellogg and I shared a part of a Thanksgiving Service at Lancaster Theological Seminary, where we are both students. Our "offering" for this service, one of the daily morning chapel services for the Seminary community, was a dance interpretation of selected verses from Isaiah 61. The passages were read by a solo voice against the recorded music of Yusef Lateef. More recently, Lulu and I danced a rather free interpretation of selected portions of the United Church of Christ Statement of Faith at Ursinus College, Collegeville, Pa. The Occasion was a large Youth Bash sponsored by the Southeast Conference of the U.C.C. For this work, choreographed for us by Sheila Audet of Lancaster, we used for our music "Sunny Side of Heaven" by Fleetwood Mac. We plan to share this piece with our Seminary friends in April at the School's Annual Arts Festival. Also, as part of the Festival activities, and for a chapel service, Lulu and I have been asked to interpret some original poetry written and to be read by poetess Mary Jean Irion. Our Lenten piece, "On the Willows" from Godspell, is still in process!

On my personal calendar, I have two dates on which to present a lecture/demonstration on the historical and liturgical use of dance and movement in the church. One group is the Youth Fellowship of St. John's U.C.C. Kutztown, Pa. and the other is the Campus Christian Fellowship at Albright College, Reading, Pa.

Since I have already engaged the "Moving Spirit", of Lancaster, to dance at my ordination, following graduation this Spring, I plan to introduce (in the near future) movement in worship to my home congregation, St. Paul's U.C.C., Fleetwood, Pa. I am also presently serving this congregation in the capacity of associate interim pastor...so wish me LUCK!

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Berenice Fickes for "Worship In Motion" Church of the Apostles UCC Lancaster, Pa. This has been a busy year. Spring '76 we took part in Church Women United May Fellowship Day and interpreted spoken words from Psalm 150; we all agreed this is more difficult than using music. Fall of '76 saw us invited back by the Church Women United for the World Community Day Service, danced to "I Will Not Be Afraid." Our dance choir presented a program for our Women's Guild Christmas meeting. I explained the background of Sacred Dance and we involved them in a spoken version of The Lord's Prayer. We were again featured in our Choir's Christmas Concert this year. We presented what we called "Nativity in Motion". We used different verses of Christmas carols to tell the Nativity Story.

We will be taking part in the "Share, Ask, and Answer" Workshop to be held in Lancaster May 19 at Church of the Apostles. I will be serving on a panel that will attempt to help those who want to get started "dancing in church." Our choir will present a selection in the "sharing time" portion of the Workshop.

We will be taking part in our church's Maundy Thursday service during Holy Week. We will be enacting the feet washing that is in the Gospel of John. We are not going to portray Christ, but as the Gospel tells us, Christ told his

disciples they should wash each others feet as He washed theirs. This is what we will enact. We will then close the service using the first 3 verses of the hymn "Go to Dark Gethsemene" sung by a male vocalist.

This year we have been wearing wheat colored jumpers, dark red body suits and a pale pink sheer drape worn like a poncho. We've received many compliments on this drape.

The Margaret Taylor Workshop held in the fall in Lancaster had to be one of our highlights of the year. She is such a lovely lady and lovely person that words of description do not do her justice. She has so much to offer and we all learned so much from her. I hope we can all learn to express ourselves as beautifully as she does. "We have the Spirit, may we share it with you?"

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On March 19th Center for Parish Development and Sacred Dance Guild Members helped to coordinate a Sacred Dance Workshop of Sharing. Around seventy participants representing many denominations throughout our region gathered at The Church of the Apostles (St. John's UCC) in Lancaster for this event.

In the morning following warm-up dances , a panel presented information revelant to the development of dance choirs. Hal Taussig reviewed scriptures relevant for use by dance choirs; Susan Rogers talked about 'parish politics' or helping the congregation accept sacred dance; Ruth Ann Rude defined choreography; Kay Troxell and Berenice Fickes spoke about their experiences with dance choirs; and Ginger Keemer covered creative movement for children.

The afternoon began with 'warm-up techniques' led by Susan Cherniak, a former student and teacher at the Erick Hawkens School of Dance. Then seven groups presented a smorgasbord of Sacred Dance-sharing choreography, costumes, ideas and inspirations.

The day was a moving experience for everyone. The response from so many individuals was inspiring and hopefully just the beginning of continued communications among those interested and involved in Sacred Dance.

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From Sandy Sproat, Freehold, New Jersey: We at Hope Lutheran Church in Freehold, are in our third year with a Sacred Dance Choir. We were asked to participate in the Spring Youth Service, in April; a regular Sunday worship service, planned by the youth of our church. We chose "I Lift My Hands to The Lord Most High", published by the Choristers Guild of Dallas, Texas, and put out in sheet music form with suggested interpretive movements included. We varied from these movements, used nine young girls, and had piano, finger cymbals, hand drums, and a soloist accompany them. Six of the girls danced in the window wells of our large stained glass windows, and the other three were spaced across the altar area. Our girls range in size and age from eight to twelve years, and we always try to keep motions, music, and clothing as simple as possible. The girls wore long-sleeved turtle necked leotards and matching tights with wrap-around pastel skirts. We took our choir to several nursing homes in the area, to dance this form of worship because after practicing for 13 weeks, we wanted to share our final results with as many people as possible.
We also designed and made a felt Dance Choir banner which will hang behind the altar whenever we dance. Our future plans include showing the congregation that we are involved in worship and not in entertainment, becoming part of our church budget, doing some work with the adult women's group, and eventually having a women's group for Sacred Dance.

TEXAS -

San Antonio, Texas: On February 20 at the First Unitarian Church, a Dramatic and Creative Service was presented under the direction of Dr. Robert A. Storer, a founder and charter member of the SDG. A dance version of I Corinthians 13 was presented by Cris Cano, Susan Tomlin and Frank Young. During the sermon period dramatic readings from "Shadow and Substance" were presented by Bob Storer and three others, with a narration by Joe Salek.

VIRGINIA -

Regena Tinney presented two workshops for the United Methodist Church of Vir-

ginia: March 26 at Williamsburg and April 23 at Waynesboro.

WASHINGTON -

From Susan Cole: Two workshops held this spring--one in Yakima, Washington and one in Olympia, Wa. At both the historical and liturgical reasons for dance were presented. Time was spent choreographing and practing dances to be used by the participating churches during the Easter season.

(Ed. Note: The following was prepared by Dennis and Susan Cole, who hope the ideas can be incorporated by others.)
Maundy Thursday 1977 - The sanctuary is dark as people come in with the exception of lights at the rear of the sanctuary. People will be met at the door and ushered to the back of one of the lighted areas. Groups will be formed of about 10 people and they will be bound together lightly with string.

Part I The wandering and preparation for liberation (Moses 40 years, Jesus 40 days) As the time arrives to begin the service music will begin of a nature that is both erie and expectant. A single light will project onto the main curtain and a dancer will appear. The dancer will be in white and the light will be colored so that the colors of the rainbow reflect on the dancer. A taped voice will come over the PA with a brief scripture about the rainbow.

The music will continue and the light will change to red and perhaps flickering as the scripture is read about the burning bush. The dancer will dance briefly with the theme of the burning bush.

The third theophany will be as a dove and the music will become the Lark Ascending (Vaughn Williams) as the dancer, only in white light begins to move to the people and to lead them, still bound, slowly through the sanctuary to their seats, arranged in a circle around the communion table. Each group will have a leader who knows what to expect and where his or her group will end up.

The obvious point of the wandering and the dancer is to symbolize the leading by God in several forms of his people. The beginning of Easter is the Passover, the celebration of God's leading his people out of bondage.

Part II. The elders and the minister with gowns over their clothes come forward to introduce the supper of the new covenant, the gowns representing the dove, the rainbow and the burning bush.

Part III. The lights will be dimmed to candlelight and a filmstrip of the 14 stations of the cross will be projected on the curtain. Then a dancer carrying a large wooden cross will be brought forward in a stumbling manner, such as Jesus carried his cross. As he arrives at the front, he will be nailed symbolically to it and the people will be asked to bow. When they arise the cross will be empty of the person and draped in black. In silence they will leave.

*

Norma Rader, Marjorie Stevenson, co-directors Sacred Dance Choir of Tacoma:
On January 11th, the Sacred Dance Choir of Tacoma held a workshop at Fern Hill United Methodist Church, led by Margaret Taylor Chaney, with 50 persons attending. We also sponsored a similar workshop at Sand Point United Methodist Church in Seattle, with 60 attending.

The Sacred Dance Choir of Tacoma had its beginnings with Margaret Chaney in the 50's when its 2 co-directors were members for 4 years of a rhythmic choir under Mrs. Chaney's direction. Since then, its directors have led a number of groups in this area. The present dance choir has been organized for 12 years and numbers 12 men and women. It is ecumenical in nature, with representation from Baptist, Episcopalian, Methodist, Presbyterian, Quaker, Roman Catholic and United Church of Christ.

This year our schedule has included appearances at Christ Episcopal Church, St. Luke's Episcopal, Little Church on the Prairie Presbyterian, Skyline Presbyterian, East Side Christian, and at the Luteran Church in Centralia, Washington.

During this Lent we are doing "Jesus Walked this Lonesome Valley", "When I Survey the Wondrous Cross" (3 Marys), "Eili, Eili", "Ave Verum", "Lord's Prayer", "Agnes Dei", and "O Sacred Head Now Wounded." Programming will change after

Easter, when we will do "God of Grade and God of Glory", the "Doxology" to Tallis Canon, "Jesu Joy of Man's Desiring","Panis Angelicus", "Spirit of the Living God", and Norma Rader will present "I Wonder as I Wander" as a solo. Part of this groups' choreography was learned from Margaret Chaney, the rest created by the dance choir. During the past 3 years we have also received inspiration and assistance in choreography from Arthur Hall, during his annual visits to Tacoma.

Last January the co-directors and 2 members of the dance choir traveled to California to attend the Sacred Dance Guild workshop at Pacific School of Religion, Berkeley, under the leadership of Doug Adams, Margaret Chaney, Judy Rock and Robert Yohn. Approximately 150 enthusiastic people participated, and we are looking forward to further visits from national leaders to the Northwest.

WEST VIRGINIA -

David Wantstreet reports: The Advent Season provided several opportunities for sacred dance in churches in the Clarksburg/ Morgantown area. Highlights of the pre-Christmas weeks included the Dec 5 presentation of the Lloyd Pfautsch cantata "A Day for Dancing" at the First Methodist Church in Clarksburg. The cantata, choreographed by Susan Abbey Sherman, David W nstreet and Annabel Timms, was danced by seven dancers and sung by the 60 voice Harrison County Symphonic Chorus.

Dance was also included in a special Advent Celebration at the Immaculate Conception Church in Clarksburg on Dec 18 and 19. Susan Sherman and David Wanstreet performed "You are Near" and "Sing a New Song" (music - St. Louis Jesuits) and Ramona Rose danced "Lord of the Dance" as part of the program.

A Liturgical Dance Workshop was conducted at Good Counsel Friary, Morgantown, W. Va. on April 16 as part of the Friary's annual music workshop.

WISCONSIN -

Ruth Brown, Waukesha, reports her presentation "Hymn of Praise" by the Rev. Carey Landry, choreographed by Carla DeSola, at a Prayer Group at Gesu Church, Milwaukee. Also she is actively involved with a team of three who plan and teach two classes at the Unitarian Church in Milwaukee. The emphasis is on body-awareness, fitness and mind-body integration, relating whatever they do to one's life and immediate feelings, and to a Prime Life Force - God. Much joyful and mutual support is experienced.

*

Patricia Boge, LaCrosse, reports: Christmas Meditation done with candle, Good Friday Meditation, Easter Meditation done with flowers at local churches both Catholic and Protestant for holidays and special events; regular service, some special services, also have prepared a brief summary of liturgical dance to be done in conjunction with a demonstration for Newman Center.

For Christmas: interpretive dance with Eric Satie "Gymnopedies" in black leotard with black palazzo pants and lighted candle; also interpretive dance to Pachelbell "Canon in D Major" in black flowing gown. For Good Friday: interpretive dance to the closing selection "John Twenty-third" of Jesus Christ Superstar. For Easter: interpretive dance to Ravel's "Concerto in D Major" in Gold jumpsuit, multicolored tunic with silk lilies.

I also have researched modern dance and liturgical dance in particular in order to give new groups of interested people (clubs, parishes, etc) an idea of this art form used as a part of a worship service. Have found this to be very helpful to most people who have never heard of this. I follow it with a demonstration of one of my dances.

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Children's Corner

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From Carla Gilbert, Colorado: January 10 Carla did a session with the Church school teachers of First Presbyterian Church in Littleton demonstrating the use of dance as a tool for Christian Education; pantomiming scriptures, interpretation of hymns and the use of curriculum as a resource, was part of the presentation. On Feb. 12th, she and Betty Walker were resource persons for the music and dance sections of the Denver area Presbytery

Christian Education Workshop. In addition to the use of the above emphasis was placed on the usual parts of the liturgy in church worship, and how dance can help children understand the liturgy thus making the Sunday worship service more meaningful to them.

*

From Ann Davlin, Berkeley, California: I direct work with children. We are studying the rituals of American Indians and poetry that is their religion in the classes. We also do the seed growing and relate to the wonders of nature. The children created a fine piece to the "Songs of the Humpback Whale." Children are mostly all of one piece, and their free expression always touches on the religious dimension.

*

From Sara Pagaulotos, Fresno, Ca: We have worked in Sunday School with first and second grade children on learning simple movements to " Go Tell It on the Mountains" and to the Lord's Prayer.

BOUQUETS, APOLOGIES, QUOTES, ETCCCCCCCCCCC

Congratulations to Mary Jane Wolbers. She has recently accepted an invitation to the membership of the Martha Graham National Council.

*

Congratulations to La Meri who will bring out two new books this year: "Total Education in Ethnic Dance" and "Dance Out the Answer".

*

Ed. Note: For any reader who holds the "orange sheet" - do note the new Dues for SDG effective January 1, 1977!!!!!!!!

*

Another Ed. Note: To the best of your Editor's knowledge there is a complete set of the SDG Newsletter at the following locations: Dance Library, New York City; Pacific School of Religion, Berkeley, California; and Scarritt College for Christian Workers, Nashville, Tennessee.

*

Apologies: Alabama's news is listed under Florida, page 20 o this issue and New Jersey news is listed under Pennsylvania, page 27. Sorry!

*

Thanks to Margaret Taylor Chaney a design sheet is attached. This new design can be ordered for:
Bulletin covers (BC-2B) @ 3.75 per 100
Poster (P-6) @ .50 each and Transfer (D-69) @ 1.00 each from Choristers Guild, P.O. Box 38188, Dallas, Texas 75238.

A MESSAGE AND AN INVITATION

Dear Friend:

In Jewish and early Christian worship, dance was used to increase the sense of community, joy, and commitment. We need these qualities intensified in our worship today. But our future ministers need training to prepare them to lead their congregations to respond to Jesus' words in Luke 6:23, "Rejoice and leap for joy!"

Dance is also a powerful visual presence which gives intensity to spoken and sung words. And the minister who learns to dance (or in Snoopy's words, "At least do a happy hop") expands his or her ability to communicate effectively, especially with children. For when the word becomes flesh, there is communication. And dance is a highly appropriate method to use in churches dedicated to incarnation and understanding the material world as God's creation and good.

A knowledge of the proper function of dance in education and worship is thus a part of preparing clergy and lay persons who are called to lead services of worship—especially those worship services to include children. The Margaret Taylor Endowment Fund is a modest attempt to ensure that theological students shall have an opportunity to study and experience the role of dance during their years of training at PSR.

I invite you, along with groups and other church organizations of which you are a part, to contribute to this Fund so that PSR receives the full $6,000 matching challenge grant. And I urge you to give as early as possible in order that a large part of the matching grant will come to PSR this year to begin generating income to enable courses and workshops on the use of dance in church life.

Sincerely

Doug Adams

Doug Adams
Assistant Professor of Worship and Preaching
Chairperson, The Margaret Taylor Endowment

THE MARGARET TAYLOR ENDOWMENT FUND FOR DANCE IN WORSHIP AND EDUCATION

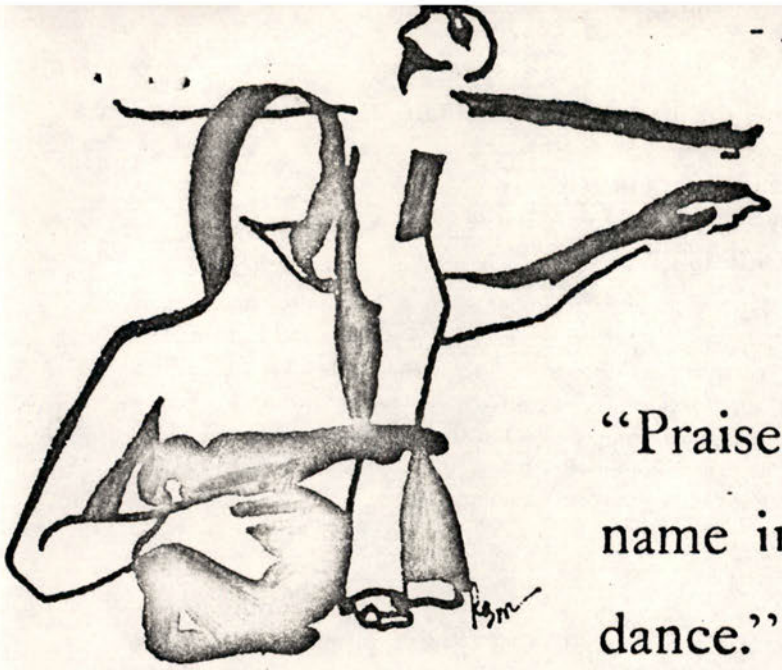
In support of this Endowment Fund, I enclose $ ____

NAME _____

ADDRESS _____

_____

Please make checks payable to Pacific School of Religion and mail to PSR, 1798 Scenic Avenue, Berkeley, CA 94709. Telephone (415) 848-0528.



"Praise His name in the dance."

Psalm 150

Ten of the folded cards (featuring the front design noted here) with blank interiors are available in each package for $2.50 per package from Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsberg, Pennsylvania 18301. The card is designed by Rhonda R. Rosenblatt with all profits going to the scholarship fund of the Sacred Dance Guild in honor of Ruby Henderson (now known as the Sacred Dance Guild Memorial Endowment) to enable students and others to attend Sacred Dance Institutes. The cards may serve as regular everyday note cards or one may fittingly use them to convey holiday greetings.

EXERCISE YOUR RIGHT --- ASSUME YOUR RESPONSIBILITY --- AS AN S.D.G. MEMBER: VOTE!

The following is the slate of officers for the Sacred Dance Guild to be elected in June, 1977:

_____ PRESIDENT: Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkley, CA, 94709, 415/848-0528
_____ VICE PRESIDENT: Connie Fisher (Mrs. Charles), 9580 W. 12th Pl., Lakewood, CO. 80215, 303/237-5371
_____ RECORDING SECRETARY: Joanne Drouin (Mrs. Donald), Buck St., Pembroke, NH, 03275, 603/485-3936
_____ CORRESPONDING SECRETARY: Joan Sparrow (Mrs. K.A.), Box 67, So. Orleans, MA. 02662, 617/255-0243
_____ TREASURER: Dorothy Johnson, 1110 Fairview Ave., Frederic, Md. 21701, 301/662-4554
_____ MEMBERSHIP DIRECTOR: Sally Alderdice (Mrs. John), 124 Fenway, Rockville Centre, N.Y. 11570
_____ NATIONAL PUBLICITY DIRECTOR: Joan Huff, 6 Baylis St., Oswego, N.Y. 13126, 617/964-7428
_____ NATIONAL PROGRAM DIRECTOR: Gloria Castano, 90 High St., Apt. 168, Dedham, MA., 02026, 617/329-4448
_____ NEWSLETTER EDITOR: Toni' Intravaia (Mrs. Lawrence), 201 Hewitt, Carbondale, IL 62901, 618/457-8603
_____ FINANCIAL ADVISOR: Jary Yoos (Mrs. Theodore), 5 Rumford Rd., Lexington, MA, 02173, 617/862-5264
_____ HELPS AND GUIDELINES DIRECTOR: Sybille Volz (Mrs. Frederic) 24 Tyler Rd., Lexington, MA 02173
_____ Write In _____

BOARD OF DIRECTORS:

1977-79: _____ Robert Yohn, 135 West 14th Street, 2nd Floor, New York, New York 10024
_____ Sylvia Bryant, (Mrs. Fletcher), 5173 Whitaker Dr., Nashville, Tenn. 37211
1977-80: _____ Judy Rock (Rev. Mrs.), 1225 W. Harding Way, Stockton, Ca 95203
_____ Ruth Becker (Mrs. John), 421 Anthyn Rd., Narbeth, Pa. 19072
_____ Ann Blessin (Mrs. Robert), 762 Olive St., Denver, Co 80220
_____ Write in _____

Slate offered by the Nominating Committee for 1977-1978: Margaret Taylor Chaney, Oberlin, Ohio, Chairman; Marcia Murray, Pittsburgh, PA., and Jary Yoos, Lexington, MA.

Signed: _____ (SDG Member)

Please check form and return to: SDG, Martha Yates, Pres., 22 Coddington Rd., Centerville, MA. 02632

THE SACRED DANCE GUILD . . . invites you to the 1977 June Institute
June 23 through 26
Endicott College, Beverly, Massachusetts
Tupper Hall, a beautiful rambling mansion on the ocean with its own beach

ARTISTS IN LEADERSHIP

DANCE – Moshiko Halevy

Israeli dance choreographer, teaching traditional Yemenite dances, many of which are religious . . . performance of prayer dance and lecture sound film, dancer, manager and director of the Inbal Dancé Theater United States and Europe; founder of his own group Hapa'amonim" (In Hebrew, "The Bells') – an Israeli group dedicated to folklore, dance & song. Folklore Festivals held in Holland, Belgium . . . and in addition has devoted much time to the study of modern ballet and jazz.

MUSIC – Murray McNair

Orff Music Specialist, teaching the Orff concept: instruments interwoven with movement using the basic Laban theory exploring space, weight and time with xylophones, gloskenspiels and other percussion instruments . . . teachings include several private schools, colleges and universities throughout the United States . . . studied Orff concepts at the Orff Institute in Salzburg, Austria and holds degrees from the Royal Schools of Music, London.

ART – Carole Sivin

Maskmaking, masks and sculptures providing an environment for performance . . . lived in the Orient for more than five years, has studied stone rubbing, batik and clay techniques in Kyoto, Japan . . . also observed religious ceremonies in Japan, Taiwan and Western Europe . . . teaching and numerous art exhibitions throughout United States and Canada.

SUFI DANCE – Savitri Popkin

Session on the beach with some Tai Chi, also evening sessions drawing materials from the astrological dances with materials involving the elements . . . teaching, choreographing and performing having received her Masters Degree in Dance Education and presently working toward a Doctorate through Temple University . . . active in the Sufi order since 1974 . . . participant in The Cosmic Mass at St. John's Cathedral, New York City, Sufi seminars and pageants.

YOGA – Rose-Ann Cormier

Hatha Yoga is a form of physical exercise and relaxation combining body stretching postures and regulated breathing. The word "Hatha" comes from the Sanskrit words Ha, meaning sun, and Tha, meaning moon . . . referring to the balance of these two forces, corresponding to the positive and negative forces in the body . . . Yoga means union, the union of the body, mind and spirit . . . study of growth and development began in 1962, has been teaching Yoga at many churches and organizations throughout the Boston area.

All class work experience to culminate into a total Universal Worship Service on Sunday

Registration for Sacred Dance Guild Institute 77, Endicott College, Beverly, Mass.

NAME _____ ADDRESS _____

PHONE: Area Code ( ) _____ Please check: I am a Member ___ Nonmember ___

Student ___ Director ___ Dancer ___ Clergy ___

Amount enclosed: $ _____ Other _____

Make check payable to: Sacred Dance Guild Institute. Fees: envelope postmarked on or *before* May 15 – Member $90, Nonmember $100, Student $75; mailed *after* May 15 and before June 10 – Member $100, Nonmember $110, Student $85.
NOTE: Room and board included in fee. If registration is cancelled, fee will be refunded minus a $25 charge.
ROOMS: sleeping accommodations are for 1-2-3-4 persons in a room. Please state your preference and name(s) of roommates if possible. Room for _____. Roommate(s) _____

CLASS SCHEDULE: Participants will be scheduled class times according to **SHARING SESSION** preference. Please consult the program and indicate 1st choice _____

2nd choice _____ 3rd choice _____

Please use separate form for each individual; form may be duplicated.
Mail this form with your check to: Joan Sparrow, Registrar, Sacred Dance Guild Institute, Box 67, South Orleans, Mass. 02662. Tel: 617-255-0243 or 617-369-2008.
(Your cancelled check will be your receipt unless you send a self-addressed stamped envelope.)

SACRED DANCE GUILD . . . JUNE 77 INSTITUTE PROGRAM

ARTISTS IN LEADERSHIP

MOSHIKO HALEVY CAROLE SIVIN MURRAY McNAIR
SAVITRI POPKIN ROSE-ANN CORMIER

Participants will be scheduled class time according to Sharing Session preference. Please consult this program and *choose one group* which best suits your interest.

SHARING SESSIONS – Sacred Dance Guild members sharing their talent and experience:

GROUP I

Doug Adams – Historic Dance in Western Religion – re-enact historic dances from Israelite and early church dances; Eastern Orthodox, Medieval Catholic, 19th Century Shaker, Morman and Black church dances.

Mary Ann Hardenbergh – Thematic Ideas – discussion and demonstration of a variety of sources that could be used in creating a worship service; choral selections, inspirational readings, dance and art projects.

GROUP II

Robert Yohn – Concepts in Performance "The Empty Pitcher" – technique class followed by lecture and discussions.

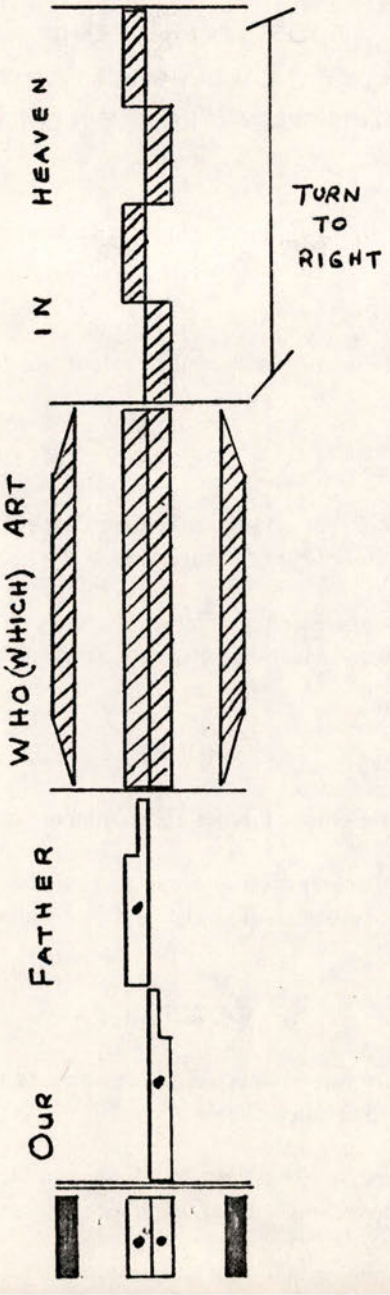
Margaret Taylor Chaney – Dance for the Congregation – ways to ease the congregation into participation, utilizing the basics in material for processional, doxology and folk dance.

GROUP III

Gregory Mitchell – Dance Inspired from Scripture – selected passages related to dance and drama; exploration and compositional phrasing developed through class work.

Toni Intravaia – Composition through Poetry – "Rhythm and the Spoken Word" – moving in, out and round about words, exploring the craft of movement and language.

(suggested group for young people – all welcome)


OUR
FATHER
WHO (WHICH) ART
IN
HEAVEN
TURN
TO
RIGHT

Sacred Dance Guild of America

MEMBERSHIP APPLICATION

(Tear and mail with your check)

I share an interest in dance as a form of spiritual expression, and desire to become a member of the SACRED DANCE GUILD.

NAME _____

ADDRESS _____
(Street)

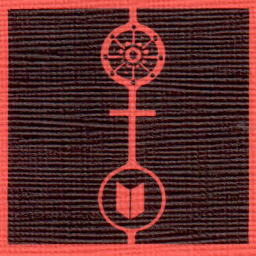
_____
(City) (State) (Zip Code)

*specify type of membership desired, detach form and mail with remittance to Membership Chairman:

REGULAR	STUDENT	SPONSOR
☐ $3.00 - 1 yr.	☐ $1.00 per yr.	☐ $10.00 - 1 yr.
☐ $5.00 - 2 yrs.	GROUP	☐ $15.00 - 2 yrs.
	☐ $10.00 per yr.	

SACRED DANCE GUILD.
a corporation with international membership devoted to sacred dance in worship

The GUILD came into being in the early 1950's as the Eastern Regional Sacred Dance Association, a fellowship of those leaders who pioneered in the rediscovery of man's oldest of worship forms. By 1958, as membership had expanded across the country, the regional title was dropped in favor of the "SACRED DANCE GUILD." Since that time the Guild has become incorporated and includes within its membership dancers, dance directors, clergy, religious education directors, musicians, and other interested supporters from Protestant, Catholic and Jewish traditions.



WHAT RESOURCES DOES THE GUILD OFFER? Leadership opportunities are offered through the GUILD'S program of workshops and institutes. A mid-winter workshop is held in February each year in conjunction with the GUILD'S annual meeting; this workshop has traditionally been located in New York City but expanding membership in the mid-west and west has led to the consideration of varying locales. A three-day June institute is held each year, most recently at Drew University in Madison, N.J. Other regional workshops are held throughout the country as local need and interest dictate. The GUILD issues a newsletter three times each year, has compiled a bibliography and makes pamphlets available in the field of religious dance, and functions as a clearing-house of activities and leadership in the field.

WHO MAY BELONG TO THE GUILD? Membership in the SACRED DANCE GUILD is open to anyone interested in dance as a form of spiritual expression. Several types of memberships are available.

REGULAR – receives Newsletter and is entitled to special membership rates at meetings, workshops, etc.

STUDENT – available to high school or undergraduate college students; same privileges as regular members.

GROUP – dance choirs are encouraged to join as groups; individuals within the group are not considered regular members, but are entitled to membership rates at workshops; two newsletters sent to designated person for group use.

SPONSOR – individuals and groups other than dance choirs (such as churches, schools, organizations) are encouraged to become Sponsors of the Guild. Sponsoring groups have the same privileges as individual sponsors, and may send one representative to workshops at the membership rate.